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O.C. "Ozzie" Sweet sheds new light on high-speed Anscochrome

Just how well does new Anscochrome stand up under all lighting conditions? To find the answer, ace magazine photographer Ozzie Sweet put our versatile new film through its paces. Here are some of his favorite shots, and, directly underneath, his "unretouched" comments.



"For splendid overall color rendition, I rate this shot highly. Reds, blues, whites and yellows all have a natural, 'live' look. Notice, too, the fine skin tones . . . and the texture of the water-soaked wharf. Taken at 1/100 second at f11."



"Here's proof you can 'freeze' action with no loss of color detail. Even delicate flesh tones come up beautifully . . . and just look at those breakers! Shot at 1/200 second at f8."

"Her face is entirely in shadow, yet Anscochrome produces pleasing color reproduction. Textures are superbly rendered. No color distortion, either! I shot this at 1/25 second at f8."



It's a great year for color with...new Anscochrome!

(Exposure Index 32)

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NIKKON S-2... *the Fastest Handling '35'*

Imagine using a camera that is so fast that you can advance the film, focus the lens, and release the shutter in about as little time as it takes to say — advance, focus, shoot. That's the Nikon S-2 — the 35mm camera that has gained more users in the past two years than any other in the field.

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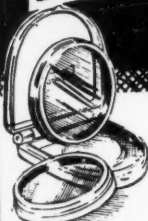
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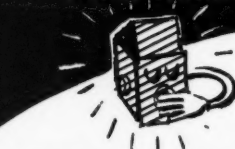
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1105 CONTAFLEX, Contessa, Contina, Tessa f2.8, Bionta 35	3.95	11.75	4.95	13.50	3.95
1106 LEICA SUMMAR f2, Elmar 90mm f4, Hektor 135mm f4.5, Minolta A, f2.5, Canon 100mm	3.95	11.75	4.95	13.50	3.95
1107 CONTAX SONNAR f2 & f1.8, Exa, Exakta, Praktiflex, Pentacoon, Tassar, Tresser f2.8 & 2.8, Biotar f2, Nikkor f2	3.95	11.75	4.95	13.50	3.95
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1111 NIKON NIKKOR f1.4, Nikkor 35mm W. A. f2.5 & 3.5 (New), Nikkor 135mm f2.8	3.95	11.75	4.95	13.50	3.95
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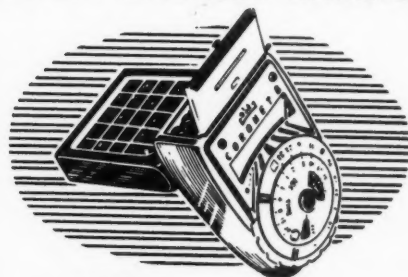
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A flick of the finger switches Canon's viewfinder to the 35mm image—full size and brilliant, like the 50mm position.

This lens type has become increasingly popular as a "normal" focal length, for its greater depth of field—so necessary in this age of "available light" wide aperture photography. Canon's 35mm lenses boast apertures as wide as f:1.8. Combine the speedy focusing made possible by this increased depth of field, with Canon's rapid single-stroke advance mechanism, and you have faster consecutive exposures than ever before possible!



With focal lengths longer than 50mm, the depth of field becomes increasingly more shallow. This necessitates super-critical focusing. Only Canon offers a separate "RF" view, generously magnified for instant, "on-the-button" focusing.

Actually, the Canon viewfinder incorporates three distinct optical systems for its three settings. It doesn't merely outline a decreased field of view, as focal length increases. You always see the image—big, bright, full-size!

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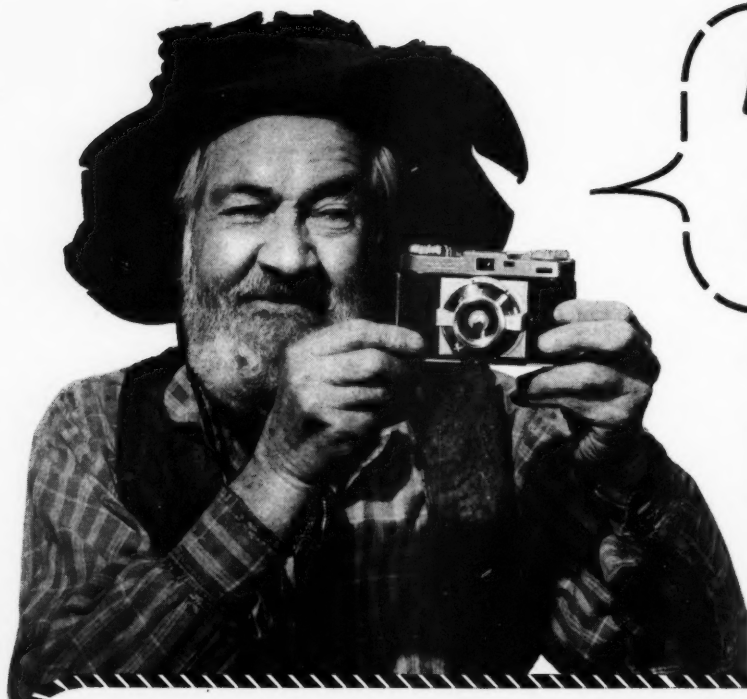


One of the
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Canon V



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**I CHOOSE
EDIXA!**

says GABBY HAYES

Gabby Hayes, Famous Motion Picture Star and Television Personality, owner of an Edixa Rangefinder Model C says, "I get perfect pictures in color everytime with my Edixa. For sports, action, portraits, candids and flash, you can't beat my Edixa!"

There is a wonderful feeling of pride and self-esteem which comes with owning an Edixa Rangefinder C camera. The Edixa C imparts the fine qualities typical of German craftsmanship, and bears the lofty and propelling spirit of leadership and true originality. Prominent personalities in all fields, people of discriminating taste, know that the finest precision cameras are made in Germany—the heart and cradle of the world's photographic industry. Little wonder that owning an Edixa assures you a lifetime of photographic pleasure and satisfaction.

Here are some of the exciting features of the

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- ▶ **GREAT F/2.8 ISCONAR LENS**
The Isconar F/2.8 color-corrected lens renders fine crisp, clear pictures everytime.
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The precision Edixa shutter adds to the dependable and impressive capabilities of the camera.
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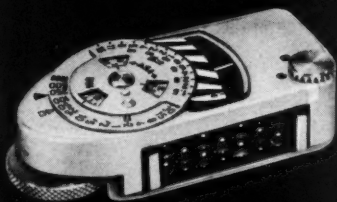
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modern PHOTOGRAPHY

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6. Automatic film counter resets itself for next roll of film when take-up spool is removed from camera.

7. Shutter speeds on one dial (click-stops: 1 to 1/1000 second, and B for time exposure).

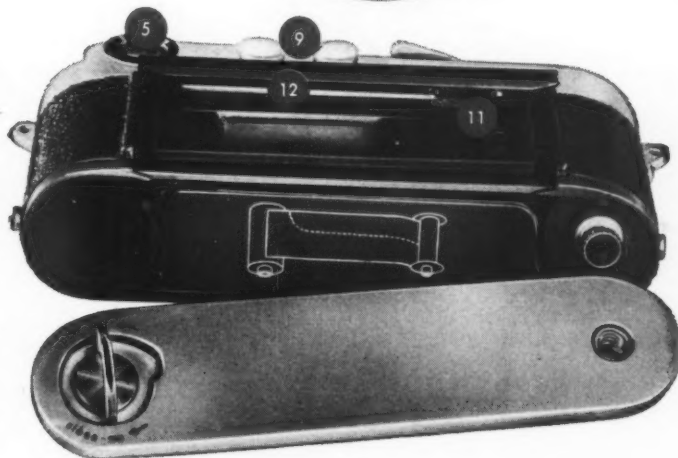
8. Removable exposure meter couples with entire range of shutter speeds, has extremely wide range of light sensitivity.

9. Internal contact adjustment assures full flash synchronization for many types of flashbulbs, and electronic flash at 1/2s and 1/8s.

10. Bayonet lens mount combines quick-change convenience with the precision formerly associated only with the screw-thread types.

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12. Extra-large glass pressure plate and long, precision-ground film tracks guarantee a truly flat film plane.



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- quiet, smooth-running focal-plane shutter
- interlocking shutter release prevents double exposures
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When a mouse took the cheese in this ancient dead-fall trap, a wooden block fell, knocking the little fellow out. This early stratagem in man's eternal struggle with mice recalls Emerson's famous words: "If a man write a better book, preach a better sermon, or make a better mouse-trap than his neighbour, tho' he build his house in the woods, the world will make a beaten path to his door."

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ENTEKO FILTERS mean fine shots more often for you... and true color balance for your color work. Perfected in Enteco's own optical plant, tested six times in process, they are by far the best filters you can buy. Protected by a handy case, with full directions, all types are available in sizes 21.5 mm, Ser. 4 to Ser. 9. Priced from \$1.70 to \$10.50.

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*Electrical Testing Laboratories, Inc., found ENTEKO'S transmittance curve on Type A (85) filters within .3 of 1% of the established standard. Two other popular filter brands were off by 9.5% and 27.5% respectively.

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Coffee Break WITH THE EDITORS

THIS MONTH'S COVER . . .

Photographer Keith Bernard of Hollywood was so delighted when taking publicity shots of singer-dancer Eve Marley that he could hardly stop taking pictures. How much film he used has not been reported, but who can blame his spendthrift ways with such a spontaneous model? This particular transparency was taken with a 5 x 7 view camera, equipped with a Cooke anastigmatic lens, and a 4 x 5 back. It was shot at f/11 on Daylight Ektachrome. Five electronic flash units were used: one main front light, one fill, one overhead, and two in the background.

SNAPPY TERRY . . .

Photographer Peter Gowland and movie star Terry Moore teamed up to give photography students from Los Angeles-Trade Technical Junior Col-



Model, students and master . . .

lege a field trip to remember. The students had voted Miss Moore as the gal they would like to photograph—and they did. It could be that some of the students swayed the voting a bit: the Korean veterans in the crowd exhibited snapshots taken of Miss Moore during her Korean tour. She won in a snap!

AWARDS . . .

Among the 275 scholars and artists who received \$1,000,000 in Guggenheim Fellowship Awards, were four photographers. The awards are granted to men and women regardless of race, color or creed, in recognition of their high level of scholarly research or artistic creation. The photographers who received the awards this year were: W. Eugene Smith, for his study of the city of Pittsburgh; William A. Garnett, photographic studies of the geography

of California as seen from the air; Todd Webb, photographic studies of the three main Western expansion routes used by the pioneers and settlers in the development of the United States between 1835 and 1855; and Robert Louis Frank, photographic studies of American cities.

POINT OF VIEW . . .

The British magazine *Photoguide* tells the following story:

The photographers in Hell decided to have a print competition with those in Heaven, so they sent a delegate up to arrange things. Said the photographers in Heaven, "You don't stand a chance—we have all the pictorialists up here."

"That's O.K.," said the delegate, "we have all the judges in Hell."

LEARN TO SPIN . . .

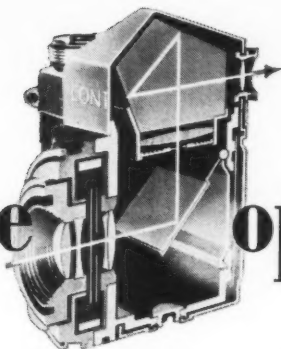
Magazine photographers meet such "interesting people," but before they get to them it often takes a lot of doing. Margaret Bourke-White, on assignment to shoot Gandhi several years ago, ran into a real roadblock. Arriving at Gandhi's camp, she found that the Mahatma's chief secretary would not let her see the great man unless she learned to use a spinning wheel. Her pleas to no avail, Miss Bourke-White found herself learning to spin—and fast. Then it developed that Gandhi didn't like artificial light. After much entreaty, Miss Bourke-White managed to get permission to take three peanut bulbs into the badly lit room where Gandhi sat. The synchronizer didn't work on the first shot. She forgot to pull the slide on the second one, but managed to get the picture on the third try. Once out of the room, Gandhi's secretary offered to show her some real spinning. Miss Bourke-White stated in an article that appeared in *Image*, George Eastman House publication, that she enjoyed the experience immensely. The wheel fell to pieces right in the middle of the demonstration.

THE MOST PHOTOGRAPHED . . .

Can you guess who are the 10 most photographed people in the United States? Well, Sylvania Electric Products Co. has compiled a "most photographed" list from a poll of representatives of the Associated Press, the United Press, and International News Photos. They are: President Eisen-

(Continued on page 14)

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It's superb Zeiss Tessar f/2.8 45mm lens has the speed needed for pictures in almost any light without flash. Inexpensive supplementary lenses permit close-ups to 6" with camera hand-held. *No parallax problem.* No extra focusing units needed.

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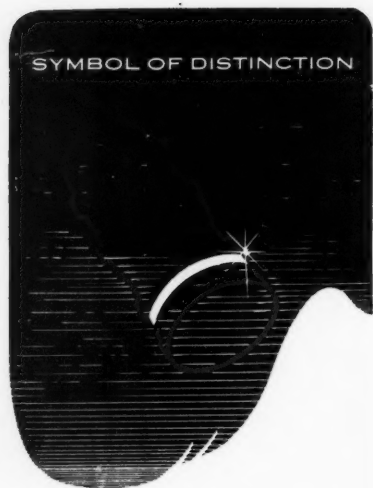


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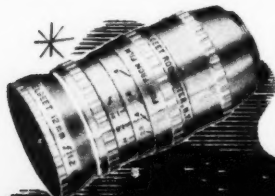
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COFFEE BREAK

(Continued from page 12)

hower, Secretary of State John Foster Dulles, Marilyn Monroe, Jayne Mansfield, Grace Kelly (who else), Evangelist Billy Graham, Senator Estes Kefauver, Adlai Stevenson, Francis Cardinal Spellman, and Vice President Nixon.

PRIZE WINNERS . . .

Jack Gillis, *Minneapolis Star & Tribune* news photographer, won the grand prize, a 1956 station wagon, in



Graflex Grand Prize winner . . .

the \$10,000 Graflex Photo Contest with his picture "The Volunteers." The shot shows a group of inexperienced volunteer firemen battling to keep a stream of water on a rooming house fire. Gillis used Royal Pan film at 1/200 and f/11, with electronic flash fill-in light.

A winner in another contest is Joe LaPlante, confined to a wheel chair since childhood because of polio. Joe, a Volunteer Service Photographers' student, won the first grand prize, the S. Bayard Colgate Award, and the Pos-



VSP second place winner . . .

ner cup, for the best black-and-white picture of the year. His two year old niece modeled for the shot called "Powder, Powder, Everywhere." Abby Branzat won second place for black-and-white with his study of a man in

a phone booth. Brandt is a World War II vet. He and Joe LaPlante tied for first place in a previous contest.

CONTESTS . . .

If you have a dog, know someone who has a dog, or even maintain only a sniffing acquaintance with some photogenic canine, you may be in a position to take a crack at the \$500 first prize offered in the Gaines Dog Research Center dog photo contest. Second prize is \$250 and third, \$100. Any good, interesting black-and-white shot of a dog is eligible. Just get them in before September 7, 1956. Send pictures to: Gaines Dog Research Center, 250 Park Ave., New York City.

Admiral Photo Products Co. is running a contest that features as its top prize a vacation in Mexico. All you have to do is come up with a new name for one of the new Admiral slide viewers. There are a total of 21 other prizes in addition to the Happiness Tours, Inc., Mexican jaunt. Entry blanks are available at dealers.

TABLE-TOPOGRAPHY . . .

A table-top that's new
And really takes no brains—
Just wait till dinner's through,
Then snap the gravy stains!

—Saul Kahan

KENT STATE SCHOLARSHIP . . .

Kent State University has a new industrial photography scholarship that will be awarded annually to the most promising junior or senior student in the School of Journalism's photography sequence.

The \$200 scholarship will be offered annually by Ralph Baum, president of Modernage Processing Co., New York photo finishers. A member of the Photographers Association of America will assist Kent State Professor James A. Fosdick in selecting the student getting the award. This year's PAA representative is Edward Purrington, director of visual aid media, Ford Motor Co., and the first winner is George Kolbenschlager.

COMING NEXT MONTH . . .

- *Special Color Issue!*
- Bert Stern tells why he prefers 2 1/4 x 2 1/4 color for his indoor and outdoor work.
- Alfred Eisenstaedt writes about the advantages of 35mm color work.
- Three well-known professionals discuss their techniques for using color in ways that apply to amateur picture-taking. Arthur Rothstein on color outdoors, Arthur Lavine on available light color photography. Marvin Newman on flash and electronic flash with color.
- How to copy color slides.
- Color Filter Guide.
- What's new in 35mm slide projectors?
- Simple ways to mount your color slides.
- Plus a magnificent portfolio of outstanding color photographs.



Graphic® 35 the only camera in the world with push-button focusing and New Universal Spectramatic flash settings



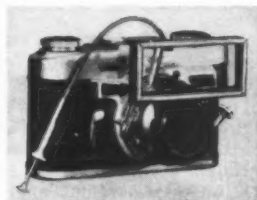
UNIVERSAL SPECTRAMATIC

Set the ring (1) for the correct guide number. Focus the camera with the Push-Buttons. Match the color band that appears on the Visi-Ready dial (2) with the color band opposite the aperture setting (3). The Graphic 35 is ready to take indoor flash pictures as easily and simply as that.

New Universal Spectramatic flash settings are an exclusive feature on the Graphic 35 with f/2.8 lens. This newest Graphic 35 feature eliminates guesswork and guide number arithmetic with *any* film, shutter and flash bulb combination. Another exclusive feature of the Graphic 35 is Push-Button Focusing — you just squeeze the buttons to align the split-image coupled rangefinder. With a Graphic 35 even a beginner can get perfect flash exposures and properly focused pictures every time!

Graphic 35 specifications: Exclusive Push-Button Focusing; Spectramatic flash settings (eliminate guide number arithmetic); Visi-Ready Footage Scale; precision all-metal body; choice of Graflar f/3.5 or f/2.8 coated, color-corrected lenses; Prontor SVS shutter; built-in self-timer; synchronized at all speeds for flash lamps and electronic flash; shutter speeds from 1/300 to 1 second and bulb; satin chrome finish and diamond-turned knobs; double exposure prevention; Red Dot color settings; body release.

Use the Graphic 35 Proximeter for coupled rangefinder focusing and parallax corrected viewfinding as close as 9". Available in two different powers, the Proximeters slip over the lens and may be used individually or together. You can fill a transparency with a field as small as 4½" x 7". Sold with custom leather case. Ideal for tabletop, and nature studies.

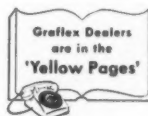


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Clip-on flash attachment	6.50
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New Photo Books

AVAILABLE LIGHT AND YOUR CAMERA, with chapters by ten contributors, edited by George B. Wright, 181 pages, many pictures. Amphoto, New York. \$5.

Seven topnotch practitioners of the art of using the light at hand for picture taking, two well-informed editors, and a leading darkroom technician have pooled their formidable talents in this well illustrated and produced book.

Giving their views on how, when, where, and why to use available light are the photographers: Fritz Henle (around the world); Suzanne Szasz (for children); Henri Cartier-Bresson (in photojournalism); Sam Falk (in newspaper work); Dan Weiner (for informal portraits); Morris Gordon (in industrial work); Burt Owen (for the family album).

Each gives something about his or her point of view—many of the opinions are clear, understandable, memorable. There is little emphasis on pure technique or "how to." These photographers have long since passed the stage where technique per se means anything—one uses certain lenses, films, developers, only because they are the proper tools and they have become familiar and dependable.

The photographs prove that their opinions are not mere talk—these people also produce, consistently, skillfully.

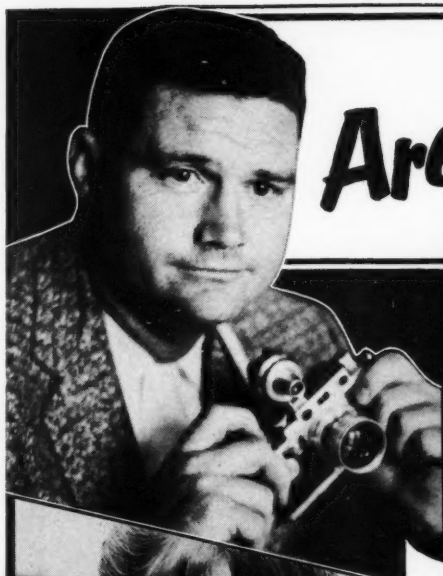
Personally, we found the chapters by three non-photographers even more interesting than the other seven.

Herbert Keppler has compiled a fact-packed roundup of camera equipment suitable for available light photography, covering all price ranges, a number of film sizes, various lens and shutter types. This is worth having.

Ralph Baum, head of Modernage, Inc., supplies developing, printing and other darkroom services for many of the country's top photojournalists. His chapter on developing available light negatives is straightforward, free of hocus-pocus about superspeeds and supersoups.

Jacquelyn Judge's opening chapter is a definition, history, and analysis of what "available light" is and what it has meant as a photographic technique. "If photography is in its infancy, available light photography is still but a gleam in a camera's lens. Each month brings news of faster films, easier-to-operate cameras. Each

(Continued on page 18)



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4 OUT OF 4 WINNER!



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2. Won "best in show."
3. Entered field of photo journalism.
4. Has 4 years of solid experience doing assignments for: LOOK, COLLIERS, TIME, SPORTS ILLUSTRATED, SEVENTEEN, PARADE, LIFE, THIS WEEK, JUBILEE, FORTUNE, and many others.

He writes:

"In 1947, I was graduated from the New York Institute of Photography with two feelings: first, that I had been well trained for the career of professional photography; and second, that I had 'something to say' with my camera. In the years that followed, I applied my NYI training and my personal convictions to photo journalism. My excellent NYI background in photography gave me the self-confidence of knowing that I was prepared to meet any competition—and I did! I became a Two-Star Exhibitor in Photographic Society of America and I was 'Best in Show' at Louisiana Art Commission Exhibit. Best and most important of all were the daily rewards, both in worldly goods and personal satisfaction, of successful editorial photography for our leading publications."

A. E. Woolley

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WESTON EXPOSURE METERS
the meters most photographers use

BETTER PICTURES
faster...easier



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- With Voigtlander Color-Skopar f/2.8 lens, \$139.50.
- Ever-ready Case, \$10.50.

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NEW PHOTO BOOKS

(Continued from page 16)

year brings new approaches from new talents. The field is expanding. Its potential is unknown. What might the Erich Salomon of 1927 be able to do today? And we can but fantasize on what the unknown photographer of the year 2027 will be capable of."

—J. W.

KINZER'S AVAILABLE LIGHT PHOTOGRAPHY, by H. M. Kinzer. 119 pages, with many illustrations. Universal Photo Books, New York, \$1.95.

This is a thoroughly pleasant little book which manages to combine a considerable amount of useful information with a point of view. That is, Kinzer has set out to make you want to take pictures by available light, has written some persuasive text, and selected a number of appealing pictures (and some not so appealing) to help put his views across.

Should you decide to become persuaded he gives next a line-up of equipment and materials and describes the techniques suitable for the job at hand.

Mostly it is well written and good, but take warning of a few things:

It's not advisable to attempt to improve the image brightness of the ground glass in your twin-lens reflex by installing a field lens beneath the ground glass (for a few dollars, he says). If inexpertly done, this can permanently upset the focus of your camera. In fact, we know of only a few professional camera repairmen who are able to do this job to complete satisfaction.

In a discussion of depth of field of a 50mm f/2 lens, he says that if "you are focused at 10 feet, everything from about 7 to 20 feet will be sharp at f/2.8." And further on (page 36) "an aperture of f/4... will guarantee sharpness from 6 feet to almost infinity, when you are focused at 12 feet!" Not with any of our cameras.

And there are a few other minor lapses. However, despite these criticisms, this is a worthwhile little volume to get you started in taking pictures by available light.—J. W.

A GUIDE TO AVAILABLE LIGHT PHOTOGRAPHY, by Sid Latham. 126 pages, with photographs mostly by the author. Greenberg: Publisher, New York. \$1.95.

The back cover of this Modern Camera Guide Series book says: "In simple down-to-earth photographer's lingo, Sid Latham, a specialist in magazine photo-reporting, presents actual working problems and gives many hints gleamed (sic) from the top-flight journalistic photographers."

The author's approach is best described as of the "nuts and bolts" school. He supplies a lot of useful information about the mechanical problems of taking pictures where there is not much light. However, somewhere in the middle of the book we got lost

in a jumble about Tri-X and D-23 and 1600 ASA, and some other things.

Unfortunately, the choice, arrangement, and reproduction of the pictures would not encourage anyone to take up available light photography.—J. W.

KODACHROME AND EKTACHROME FROM ALL ANGLES, by Fred Bond. Fourth Edition. 252 pages, profusely illustrated. Camera Craft Publishing Co. Price: \$8.75

KODAK EKTACHROME FILM, 32 pages, profusely illustrated. Eastman Kodak Co. Price: \$.35

There is, no doubt, a great amount of useful and accurate technical data in Fred Bond's new edition. The color worker will find in the text all the necessary information on what filters to use—and when, which floods are best for what film, and how to expose properly under both natural and artificial lighting conditions. But is this enough? Photography is really a mixture of inspiration plus technique. Unhappily, the quality of subject material, the static compositions and the poor color reproductions in the book tend to take the wind out of anyone really hopped-up about the possibilities of creativity with color. This reviewer had the feeling that the author has made color photography a drudgery rather than fun. Unfortunately, the schoolmasterish text is inclined to further this contention. It's a shame because Mr. Bond is evidently a man who knows his technical subject, even if he can't get it across to others with lightness.

The newest Kodak booklet, on the other hand, in its brief 32 pages, manages to cover Ektachrome from shooting with it under many varied conditions, to its processing. Although certainly not as technically complete as the Bond book, its brightly colored layout, nicely integrated text, well-produced color illustrations, plus removable, cardboard snapshot guide, make shooting and processing Ektachrome seem a snap. Think I'll have to try it after all.—H. K.

35MM REFERENCE GUIDE, by Norman Pollock, 96 pages, 10 photographs. Greenberg: Publisher. \$1.95.

This book contains such items as depth of field tables for lenses of 28 to 400mm focal length, flash guide numbers, avoidrupois to metric conversion tables, and the like. There is also some information which could easily be culled from data sheets furnished by manufacturers with their films, filters, flashbulbs.

The type is large, the margins generous, some of the pages are blank or nearly blank. The result: not very much information.

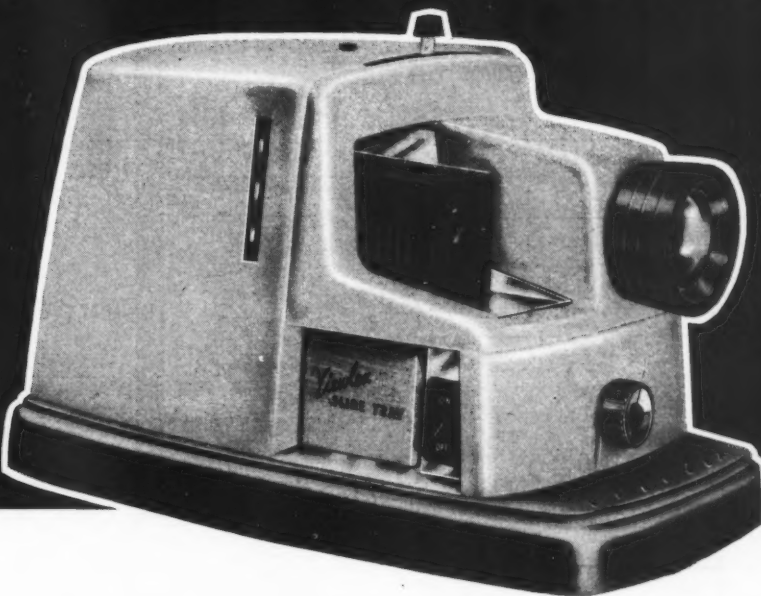
The illustrations are poorly reproduced, but this has not done them any noticeable harm.—H. K.

These and other books are available through **MODERN PHOTOGRAPHY Book Store**; see advertisement on page 125.

SEPTEMBER, 1956



PROJECT-O-MATIC



THE NEW WAY TO SHOW SLIDES AUTOMATICALLY and ECONOMICALLY

Built-in automatic projection at its very best! All you do is flick the switching lever and the next slide appears on the screen—brilliantly, silently—and in perfect focus. A 300-watt, motor—fan cooled beauty that projects forward or backward and returns each slide to its proper tray position. Exclusive visual slide selector permits selection and projection of any slide in the tray in any sequence. Precision coupled shutter eliminates eyetiring "White Flash" on screen in between slide projection. Cord recessed in novel "Tuck-a-Way" compartment. Completely self-contained in smart airplane-luggage type case. For 2x2 and Bantam slides. Accommodates any type of mount—or intermixed. Built-in storage compartment for extra tray. Fast 5" F/3.5 Luxtar lens. Self leveling spring lock tilt control.

Fast 5" F/2.8 lens available at only \$9 more.

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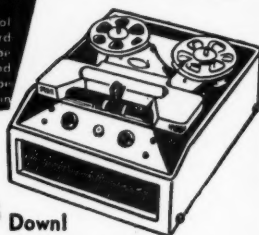
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Don't confuse the brand-new 1956 Pentron Clipper Model RWN with discontinued 1955 Model CT-1. You'll be delighted with the host of exclusive all-new improvements in your 1956 CLIPPER! Write D. F. A. for trade-in allowance on your older model Pentron or other recorder. FREE brochure on other Pentron models and components for custom hi-fi installations!

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1956 KONICA II

More quality features than any camera in this price range!

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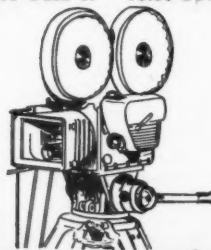
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The incomparable new 1956 Leica M-3



Leica M-3 w/ Elmar coated f/3.5 lens \$354.00 Cash or \$35.40 Down
 Leica M-3 w/ Summicron coated f/2.0 lens \$477.00 Cash or \$47.70 Down
 Leica M-3 w/ Summarit coated f/1.5 lens \$477.00 Cash or \$47.70 Down
 Leica M-3 Body without lens \$288.00 Cash or \$28.80 Down

LEICA M-3 ACCESSORIES

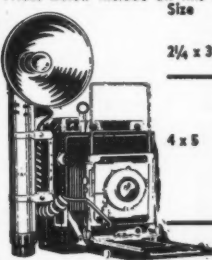
Summaron-M coated 35mm f/3.5 lens \$105.00 Cash or \$10.50 Down
 Elmar-M coated 90mm f/4.0 lens (standard mt.) \$99.00 Cash or \$9.90 Down
 Elmar-M coated 90mm f/4.0 lens (collapsible) \$156.00 Cash or \$15.60 Down
 Hektor-M coated 135mm f/4.5 lens \$141.00 Cash or \$14.10 Down
 Leica Meter-M \$30.00 Cash or \$3.00 Down
 Adapter, standard Leica lenses to M-3 \$10.50 Cash or \$1.05 Down

OTHER SUPERB NEW LEICA PRODUCTS

Sterner (Leica Stereo), complete \$297.00 Cash or \$29.70 Down
 Valoy II Enlarger \$96.00 Cash or \$9.60 Down
 Leica IIf with Elmar coated f/3.5 lens \$178.50 Cash or \$17.85 Down
 Leica IIf with Summaron coated f/3.5 lens \$222.00 Cash or \$22.20 Down
 Leica IIf with Elmar coated f/3.5 lens \$238.00 Cash or \$23.80 Down
 Leica IIIIf with Summaron coated f/3.5 lens \$282.00 Cash or \$28.20 Down
 Leica IIIIf with Summicron coated f/2.0 lens \$336.00 Cash or \$33.60 Down
 Leica IIIIf with Summarit coated f/1.5 lens \$364.00 Cash or \$36.40 Down

1956 Pacemaker GRAPHIC OUTFITS

All brand new, latest models, with factory guarantee! Includes Graflex back • Ektalite screen • new Graphic coupled rangefinder with Rangeflite and automatic parallax viewfinder • new full image wire finder • Graflite 3 cell flash gun • deluxe case • film pack adapter or roll film holder • 4 cut film holders • adapter ring • sunshade • 4 filters. Prices below include all this extra equipment! Easy payments available!

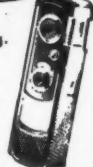


Size	Coated Lens in Shutter	Speed Crown	Graphic
2 1/4 x 3 1/4	101mm Ektar f/4.5 (1/800 sec.)	\$338.	\$299.
	105mm Tessar f/3.5	299.	279.
	105mm Ektar f/3.7	343.	294.
	135mm Schneider Xenar f/4.7	299.	279.
	135mm Optar f/4.7	348.	319.
	127mm Ektar f/4.5	348.	319.
	135mm Tessar f/4.5	348.	299.
	150mm Tessar f/4.5	348.	299.
	150mm Schneider Xenar f/4.5	348.	299.
	152mm Ektar f/4.5	348.	337.
	135mm Schneider Xenar f/3.8	348.	299.
	150mm Tessar f/3.5	399.	379.
	150mm Schneider Xenotar f/2.8	499.	459.

New Graphic rangefinder is manufactured for 4 x 5 cameras only. 2 1/4 x 3 1/4 outfits are supplied with Kalart coupled rangefinder.

1956 MINOX III-S

Fabulous! Weighs 2 1/2 oz.; 3" long. Automatic transport takes 50-exposure film. Built-in flash: 9 speeds to 1/1000th sec.; sharp f/3.5 lens. With case and chain \$139.50 Cash or \$13.95 Down. Minox Electronic flash unit \$82.50 Cash or \$8.25 Down.



new 1956 Nikon



Life-size rangefinder/viewfinder; rapid film transport; full synch speeds to 1/1000th sec. With Nikkor coated f/2.0 lens \$279.50 Cash or \$27.95 Down; or with Nikkor coated f/1.4 lens \$345.00 Cash or \$34.50 Down. A real gem!

Latest 1956 CANON V



All new Canon V with Canon lens indicated: 50mm f/1.8 \$325.00 Cash or \$32.50 Down; 35mm f/1.8 \$350.00 Cash or \$35.00 Down; or 50mm f/1.2 \$450.00 Cash or \$45.00 Down.

New 1956 Automatic



With fully automatic diaphragm lens listed and Pentaprism R/F: Tessar f/2.8 \$296.50 Cash or \$29.65 Down; Biotar f/2.0 \$392.00 Cash or \$39.20 Down; or Xenon f/1.9 \$398.70 Cash or \$39.87 Down. FREE \$139.50 Bonus—both wide angle and telephoto lens—with each VX listed!

ALL NEW 1956 RETINA IIIc



Built-in exposure meter and with normal Xenon coated f/2.0 lens in M-X shutter—\$190.00 Cash or \$19.00 Down. Optional: Curtar 35mm coated f/5.6 wide angle lens \$62.50 Cash or \$6.25 Down; Longar 80mm coated f/4.0 telephoto lens \$82.50 Cash or \$8.25 Down. Retina IIC \$139.50 Cash or \$13.95 Down.

New 1956 automatic SLIDE PROJECTORS



Bell & Howell Robomatic \$139.50 Cash or \$13.95 Down; Reverse "553" \$79.50 Cash or \$7.95 Down; Reverse "555" \$89.50 Cash or \$8.95 Down; Reverse "888" \$144.50 Cash or \$14.45 Down; Reverse "888" Deluxe \$159.50 Cash or \$15.95 Down. Reverse Models include 7 trays.

new 1956 KODAK



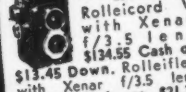
Ground-glass, eye-level focusing is combined with split image rangefinder. Tessar 45mm f/2.8 coated lens with fully automatic diaphragm! Contaflex I \$149.00 Cash or \$14.90 Down; Contaflex II (Built-in Meter) \$179.00 Cash or \$17.90 Down.

1956 POLAROID



Land Cameras Highlander Camera only \$69.95 Cash or \$6.95 Down. Complete Highlander outfit: camera, flash, meter, case for outfit, and 3 rolls of film only \$97.50 Cash or \$9.75 Down! Speedliner \$89.75 Cash or \$8.97 Down; New 700 \$125.00 Cash or \$12.50 Down.

NEW Models 1956 Rollei's



Rolleicord V with Xenar f/3.5 lens \$134.55 Cash or \$13.45 Down. Rolleiflex with Xenar f/3.5 lens \$217.50 Cash or \$21.75 Down; or with Tessar f/3.5 lens \$232.50 Cash or \$23.25 Down. New Rolleiflex 2.8D with Xenotar or Planar f/2.8 lens \$291.50 Cash or \$29.15 Down.

1956 CONTAX IIA and IIAA



New full synchro models! IIA with Sonnar coated f/2.0 lens \$230.00 Cash or \$23.00 Down; or with Sonnar coated f/1.5 lens \$318.00 Cash or \$31.80 Down. For Contax IIAA with built-in exposure meter add \$30.00 Cash or \$3.00 Down.

Top 1956 16mm Equipment!



Bolex H-16 Leader, Lytar f/1.9 \$269.50 Cash or \$26.95 Down; B&H 70-DR. TTH f/1.9 \$385.50 Cash or \$38.55 Down; B&H Filmosound 302 \$719.00 Cash or \$71.90 Down; Cine-Kodak Special II, Ektar f/1.4 \$1280.00 Cash or \$128.00 Down.

1956 KODAK



Complete outfits with latest Brownie camera and projector. With single lens (f/2.7) camera \$91.25 Cash or \$9.12 Down; or camera \$106.50 (f/1.9) Cash or \$10.65 Down; or turret (f/1.9) camera with wide angle and telephoto \$141.50 Cash or \$14.15 Down.

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For all still and movie cameras

The Dual Sixon offers more sensitivity and more features than any meter under \$24.00—and no meter, at any price, delivers greater accuracy.

**Reads reflected light
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the LAST WORD

We Asked For Your Opinion

Sirs:

On page 85 of your July 1956 issue, Mr. Wolbarst said he would like to know what the readers thought of the 2¼ x 2¼ "color system of the future." I think it is the very best news I ever read concerning the 2¼ x 2¼ since I bought my Graflex 22. More articles on 2¼ x 2¼ please!

Paterson, N. J.

Henry Cozzolino

Sirs:

I was very much interested in your remarks on page 85 in the July issue of MODERN PHOTOGRAPHY. Here at last is something really good. . . This would be color heaven.

Laguna Beach, Calif.

Rowland S. Potter

• For the record, Mr. Potter is the man who invented Varigam (variable contrast enlarging paper) while Director of Research for Defender Photo Supply Co., since absorbed by E. I. du Pont de Nemours & Co., Photo Products Dept.—Ed.

Sirs:

First, I like your idea very much, and not only for the reasons in your fine article. . . The big advantage to your plan is we can send in a roll of Kodacolor and have it processed and returned with transparencies but no prints. These we can project, inspect, and edit; then print only the ones we want on type C paper. We'd have a complete set of transparencies of all our shots for a complete record and also for entries into the camera club. Studio City, Calif. Dr. L. F. Meyer

Sirs:

I am most interested in your article on Kodacolor in the July issue of MODERN PHOTOGRAPHY, particularly your appeal for comment on the proposition that Kodacolor may be used as a truly "universal" film, for making both color prints and transparencies. . .

Now I'd like to suggest that Kodacolor is really a universal film if you can also make good black and white prints from it. Suppose it can some day be up-rated to say ASA 125. I could live with that film speed for general purpose use. Then I'd make record prints in black and white for my photo album, have color prints made of the best, and get transparencies made of a very few.

This ties in with an idea I've been trying to promote for several years with the camera manufacturers, photo magazine editors and columnists, etc.—namely that someone manufacture a 35mm camera making a square nega-

tive (33 x 33mm or perhaps 33 x 36mm) on unperforated 35mm film. . .

Give us a single-lens reflex camera (with automatic diaphragm lens) that uses 35mm Kodacolor unperforated film and makes a square king-size negative, and the happy day may be at hand when the amateur can take all his pictures, monochrome and color, prints and transparencies, with the same camera and film.

If you feel this idea warrants publicizing, I'll indeed be grateful to you, because I'm getting terribly weary of having to fool with multiple combinations of film and cameras.

Schenectady, N. Y.

A. Kiess

Sirs:

I have just finished reading your article in the July issue of MODERN PHOTOGRAPHY magazine titled "Most Versatile Color Film! MODERN Tests New Kodacolor." I find it very interesting; however, you ended the article by stating that slides can be made from Kodacolor negatives but at present no one is offering this service.

I wish to bring to your attention the fact that the Multi-Color Film Company has been offering this service for the past five years. . .

Philip Blumenfeld
Multi-Color Film Co.
P.O. Box 54
Northridge, Calif.

We were aware of the Multi-Color service, but assumed this referred to 35mm transparencies in 2 x 2 mounts which were described in a published price list. To make sure, we checked. Back came the following wire: "Letter received. We can make 1½ x 1½ slides from 120 Kodacolor negatives. Price same as 2¼ x 2¼ size." Any other processors following suit?

Generally readers liked the idea, and the article. But there were dissenters—people who took exception to various statements. For one such critical opinion, turn to page 40.—Ed.

2¼ x 2¼ vs 35mm

Sirs:

I don't know whether I should or not, but seeing that everyone is sounding off about the wonders of 35mm, I might as well do the same in reverse.

My first camera was an Argus C-3. I advanced to a Wirgin, and then went on to a Praktiflex. I still have the last and I think I have had some experience with 35mm. Admittedly it's a lot of fun to take a large group of pictures at once at a beach or party, but why use 35mm for everything?

Some time ago, I picked up a used

(Continued on page 24)



*the
long proved record
behind **Rolleicord**
is your best
assurance
of complete
satisfaction...
perfect photography...
in the years ahead!*

Superior in every way

- finest proved Schneider Xenar f:3.5 lens
- synchro COMPUR LVS shutter — speeds to 1/500
- automatic parallax compensation
- double exposure prevention and release
- simplified controls
- internal anti-reflection baffles
- use 120 film, or 35 mm with adapter
- takes color in 3 popular sizes — 2 1/4" x 2 1/4" . . . 35 mm . . . and large Super Slides for 2" x 2" projection
- finest West German craftsmanship

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the **PROFESSIONAL** 35mm camera
at the **AMATEUR** price

The MINOLTA 'A' represents the most-advanced 35mm design ever offered at a comparable price. Its superb four-element lens gives far better definition than the three-element lenses found in nearly all cameras within the same 'amateur' price bracket. Its coupled rangefinder/viewfinder is of the type used in the costliest professional 35mm cameras. Its workmanship, ruggedness, versatility and general picture-taking ability put it in a class with cameras selling for twice as much and more. Whether you are interested in professional 35mm quality regardless of cost, or simply want the utmost for your money, the MINOLTA 'A' is your natural choice.

DOUBLE GUARANTEE

All MINOLTA cameras and accessories are unconditionally and separately guaranteed by both the manufacturer, Chiyoda Kogaku Seiko Co. Ltd., of Osaka, Japan, and the exclusive U.S. sales agent, The FR Corporation.



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New York Office: 150 Broadway, New York 38, N.Y.
U.S. Sales Agent: The FR Corporation, 951 Brook Ave., New York 51, N.Y.
Canadian Agent: Anglophoto, Ltd., Montreal/Toronto/Vancouver

Minolta 'A'

Fully Automatic 35mm Camera

Single-Stroke Lever—advances film, counts exposure, automatically resets shutter.

Coupled Rangefinder/Viewfinder — brilliant, single-window, superimposed-image type.

ROKKOR f/3.5 — 45mm, four-element, highly color-corrected, fully coated lens.

Click-Stop Diaphragm

OPTIPER MX Precision Shutter — synchronized at all speeds from 1 to 1/300 sec. and bulb.

Sold at Leading Camera Stores Everywhere

THE LAST WORD

(Continued from page 22)

Super Ikonta C and the light dawned. The ease of processing and printing, the loss of worry about grain, and the compactness of this camera amazed me. I traded it in on a Super Ikonta



BX. Here was a camera equal to many a 35mm in lens, shutter, etc.—and with a negative more than 3 times the area. My friends are happy to have contact prints, but just try to throw them 35mm contacts!

My Ikonta is just as handy and convenient as most 35mm cameras. Except for lens interchangeability, it's the equal of any 35mm.

I think this picture shows what I mean. It was taken with my Super Ikonta BX, Kodak Tri-X film, f/2.8 and 1/25 sec.

Winthrop, Mass. Edward D. Snow

Correction, Please!

Sirs:

Having read the column in the June issue of MODERN PHOTOGRAPHY titled "What's Ahead" I find one very large discrepancy in one of your calculations. You state that the number of electrons in the entire universe is: 136.2^{256} . This, I am in no position to dispute. However you state that this number is equal to: 15,747,724,136,275,002,577,605,653,961,181,555,468,044,717,914,527,116,709,336,231,425,076,185,631,031,276. This is where your error lies. According to simple high school algebra, using logarithms, I calculate the given number to be equal to 224 and 544 zeros!!! In other words you have an error of approximately 99%, which is hardly acceptable by any standards!!

Boston, Mass. Joseph E. Goodell, Jr.

Chalk up a partial error for MODERN. We were right about Eddington's figure for the number of electrons in the universe. However, the "point" in 136.2^{256} should have appeared in a raised position to indicate multiplication ($136 \cdot 2^{256}$) instead of as a decimal point. You'd get the figure we gave by raising 2 to the 256th power, then multiplying this number by 136. Confusing? From now on, we promise to use the times (X) sign. Ed.

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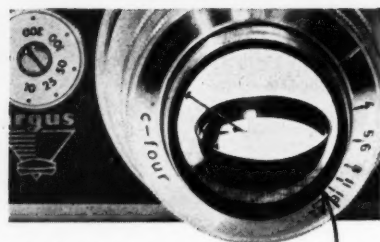
NOW, for the first time, you can have a fully automatic 2 1/4 "x2 1/4 " twin-lens reflex camera with built-in exposure meter and light-value calibration. You aim the camera at the subject . . . you read the number indicated by the pointer on the light-value scale . . . you set the specially calibrated diaphragm and shutter scales to add up to the number you have just read . . . and THAT'S ALL — you are ready to shoot with correctly matched aperture and shutter speed. And the camera you are shooting is in every other way identical to the famous Minolta AUTOCORD — the camera preferred by top professionals to others costing twice as much and more!

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DOUBLE GUARANTEE: All MINOLTA cameras and accessories are unconditionally and separately guaranteed by both the manufacturer and the exclusive U.S. sales agent.

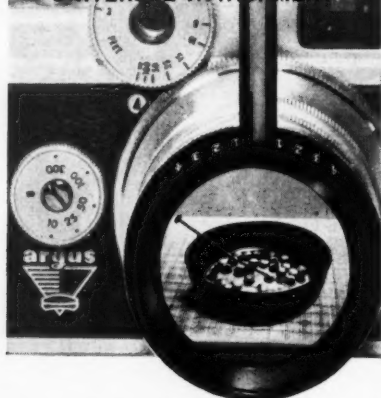


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This important attachment controls the one filter that does so many things with all film... eliminates unwanted glare and washed-out color, darkens blue skies with color film without affecting surrounding colors, shoots clearly through glass and water, discovers detail and texture even your eye can't see... And if you shoot movies, it is the finest fade-in, fade-out device ever made. With the ROTOSCREEN, you control the degree of polarization desired, and you see the result before you shoot. Simply fits on your filter adapter ring, Series No. 5, 6 or 7.

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In Canada: ANGLOPHOTO, LTD., Toronto, Vancouver, Montreal

NEW products

New Viewlex Slide Projector



Suitable for both 35mm filmstrips and 2 x 2 slides, the new Viewlex Model V-1000 C combination Auditorium Projector is designed to project brilliant images to large audiences.

According to the manufacturer, it is the only projector approved by "Jan" (Joint Army-Navy Specifications) or on the Military Qualified Products list. For use in civilian life it drops its O.D. garb and comes in two-tone gray.

The 1000-watt unit handles both single and double-frame filmstrips for vertical and horizontal projection as well as 2 x 2 and Bantam slides. A new button device permits you to make only one turn for each whole frame with either single or double frame filmstrip.

Other features include: rapid threading of filmstrips; a take-up assembly built on to the filmstrip attachment; a new system of pressurized air cooling which is said to keep the projector extremely cool in operation. Light leak is said to have been completely eliminated, because, due to the design of the pressurized cooling system, the entire lamp housing area is completely enclosed and sealed. Front leg level control is also provided.

Price of the Viewlex Model V-1000 C, which comes equipped with a 5-inch, f/3.5 lens, \$219.50. A 5-inch f/2.8 lens is also available. Interchangeable anastigmat lenses of 3, 7, 9, and 11-in. focal lengths are available at \$49.50, \$59.50, and \$79.50; De Luxe carrying case, for the projector, \$19.50. A 1000-watt companion model, the V-1000, for use with 2 x 2 and Bantam slides only is available for \$189.50. For more information, write:

VIEWLEX, INC.
35-01 QUEENS BLVD., LONG ISLAND CITY, N. Y.

Keystone Two-Lens Turret Camera



Compactness is featured in the new Keystone Capri K-28 two-lens turret, 8mm roll film movie camera. Equipped with an f/1.9 fixed-focus standard lens and a 38mm fixed-focus telephoto lens, the unit has a verti-

cal twin lens turret, is finished in gray vinyl and brushed satin chrome, and is said to be quiet in operation. The twin lens turret is designed to give instant change from one lens to another and lenses come in interchangeable mounts.

Other features are: optical glass finder system, complete with an etched rectangle for telephoto view; three-way trigger for regular run, continuous run, and single frame shots; a footage indicator which sets automatically when film is inserted, and signals in case the film jams accidentally. The camera also has a foldaway crank-type handle, and built-in exposure guide.

Price of Keystone K-28 two-lens 8mm roll film camera, \$89.95. For more information, write:

KEYSTONE CAMERA CO., INC.
HALLET SQ., BOSTON 24, MASS.

Improved Astro Long Focus Lens

An improved version of the f/1.8 150mm Pantachar long focus lens, made by Astro-Berlin, is now available. Improvements include: recalculation of the optical formula and introduction of heavy-element glass into the production of the lens. According to the manufacturer, this results in finer definition and contrast. In addition, correction for chromatic aberration is said to extend to all wave lengths from 6600 to 4000 Angstroms. Like all other Astro lenses, this one is supplied with a special dual purpose mount so that in combination with special adapters, the lens can be used interchangeably on still or cine cameras. Price of 150mm Astro Pantachar, \$345 in mounts for a wide variety of popular cameras. For use with other cameras, special adapters are available. For more information, write:

ERCONA CORPORATION
SCIENTIFIC INSTRUMENT DIV.
551 FIFTH AVE., NEW YORK 17, N. Y.

Wide-Angle Lens for Alpa Camera



A pre-set diaphragm is featured on the latest lens for the Swiss Alpa 35mm single-lens reflex camera. It is the new 28mm, f/3.5 Angenieux wide-angle lens with 75-de-

gree angle of coverage on the diagonal.

To use the pre-set diaphragm, a dot on the spring-loaded setting ring (directly behind the aperture dial) is set to the f-number desired. Focusing is done with the lens at full aperture. A quick flip of the setting ring, just before exposure, turns the ring to the pre-selected stop.

Finished in durable black and satin-chrome, the lens has f/stops from f/3.5 to f/22, focuses down to 2 feet, and accepts standard Series VIII filters. Price of this French-made lens, \$129; top grain leather case with strap, \$8.85. For more information, write:

KARL HEITZ, INC.
480 LEXINGTON AVE., NEW YORK 17, N. Y.

New Feature For The Leica M-3

A newly devised frame selector which enables the photographer to "preview" the bright-line viewfinder frames for 90mm or 135mm lenses without actually having to change lenses, will be standard equipment on all M-3 Leica 35mm cameras from now on.

This does not replace the bright-line frames which have been an automatic feature on the Leica M-3 since its introduction. By the older method, the appropriate frame shows in the viewfinder as soon as the 50mm, 90mm, or 135mm lens is attached.

With the new selector you can also see exactly what you get with 90mm or 135mm lenses without removing the

(Continued on page 28)

Which will it be . . .

35 MM

or . . .

Twin Lens REFLEX?

THE NEW SOLIGOR "66"
COMBINES THE BEST FEATURES
OF BOTH . . . and then some!



Our engineers took the versatility of a 35mm . . . the large negative size of a $2\frac{1}{4} \times 2\frac{1}{4}$. . . the parallax-free accuracy of a 35mm single-lens reflex . . . then added these expensive extras: Interchangeable Lenses, Automatic Film Transport & Shutter Cocking, and Prismatic Focusing!

But it took six years of intensive research and development to bring these features down to a price the photographic industry didn't think possible . . .

\$99⁹⁵



Soligor "66" FEATURES: Famous 75mm f:3.5 Soligor lens with preset diaphragm; fully synchronized focal plane shutter with speeds from 1/25th to 1/500th sec., and B.; focusing through field lens; split prism rangefinder; sportsfinder; magnifier; depth-of-field scale; double exposure prevention and intentional, and of course the finest precision workmanship.



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Cameras
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\$34.95 up



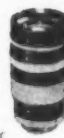
SOLIGOR
135mm f:4.5
for Argus C-3
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Wide Angle
Movie lenses from
\$12.95 to \$99.95



ELITAR-Soligor
Cine Sets for
8mm movie
cameras from
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AN
ELEVATING
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It's here! The exciting new — the all new — Star-D Continental — a tripod, a unipod, a walking stick — all in one — a masterpiece of design. It has more to offer than you ever expect from a tripod.

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Here are tripod legs par excellence! Smoothly streamlined, all locking parts inside the legs, JET-SET locks are Nylon smooth — never slip — never "freeze." Here is elegance in action — with ruggedness you can't beat. If you have an instinct for fine quality — you'll choose a Star-D.

Continental
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LIFETIME GUARANTEE
Send for Free Booklet
DAVIDSON MANUFACTURING CO.
2223 Ramona Blvd., West Covina, California

NEW PRODUCTS

(Continued from page 26)

working lens. To operate the selector (located on the face of the M-3, to the left of lens mount) you merely press a lever to the left or right and hold it there. This lever is equipped with a spring and reverts to normal position when released. The 50mm bright-line viewer is visible when the selector is moved for either 90mm or for 135mm frame viewing.

Owners of the older Leica M-3 cameras can have the new frame selector installed by E. Leitz, Inc., for \$16. Currently, this installation takes from two to three weeks. For more information, write:

E. LEITZ, INC.
468 FOURTH AVE., NEW YORK 16, N. Y.

Kent Lens Blower Brush



Designed for cleaning lenses or movie projector film gates, the Kent Blower Brush (shown) consists of a fine quality hair brush firmly set in a hollow plastic stem which is fitted to a rubber squeeze bulb. The bulb is provided with a one-way valve which is said to assure that

dust and lint will be whisked away by the brush rather than be sucked into the bulb, only to be blown back onto the lens surfaces. Total length of the unit is 4½ inches. Price, \$1.25. For additional information, write:

AREL, INC.
4916 SHAW AVE., ST. LOUIS 10, MO.

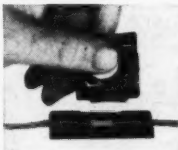
New Tiffen Filters

Two new Tiffen filters are available for use with flash-type Anscochrome, a color film designed to be used without filters when exposures are made by clear flashlamps. Photographers who want to shoot by daylight with this film can use the Tiffen 85C filter and a recommended exposure index of 25 for the film-filter combination.

The Tiffen 82A filter is for use with 3400K flood lamps and tungsten-type Anscochrome. Recommended exposure rating is 20. For more information and a free catalog of Tiffen filters and accessories, write:

TIFFEN MARKETING CO.
71 JANE ST., ROSLYN HEIGHTS, L. I., N. Y.

New Gibson Girl Tape Splicer



The new Gibson Girl "Semi-Pro" SP-4 splicer for use with recording tape is now available. Designed for semi-professional and amateur use, the unit miter cuts and trims the tape splice without use of scissors or razor blades. It consists of a tape guide which may be fastened on any tape recorder and a hand-held splicer which has two different cutting actions.

The guide is provided with a pressure sensitive adhesive for attachment to the recorder. One side of the splicer makes a diagonal cut in the tape. The other side trims the splice with the Gibson Girl shape. The phrase Gibson Girl describes the appearance of the tape splice, which has two concave indentations forming a slight "waist" in the tape. This is said to prevent adhesive

from contacting critical parts of the recorder, and prevents layer to layer adhesion of the tape. Price of the "Semi-Pro" SP-4 (latest addition to the Gibson Girl line of tape splicers), \$3.50. For more information, write:

ROBINS INDUSTRIES CORP.
214-26 41ST. AVE., BAYSIDE 61, N. Y.

Radiant Wide Screens

A complete line of portable tripod, wall hanging and frame-type Radiant screens is now available. The screens are designed to give high quality reflection in all aspect ratios from the normal ratio of 1.33 to 1 (width to height), to a ratio of 2.66 to 1.

The tripod screens are for use in projecting extra wide pictures in sizes up to 96 inches. Wall and ceiling screens are available in standard sizes from 5 feet.

For professional or very large audience showings, there is a light weight aluminum frame in sizes from 4 x 10 feet to 8 x 20 feet (or larger). According to the manufacturer it can be quickly assembled on the spot, and can either be "flown" from an auditorium ceiling or used as a floor screen with its self-contained legs. Available with Radiant matte-white, glass beaded, or Supramma Silver fabric, this screen is said to be ideal for all types of projection. For more information, write:

RADIANT MANUFACTURING CORP.
2627 W. ROOSEVELT RD., CHICAGO 8, ILL.

Marshall's New Pre-Color Spray



Glossy prints, Polaroid prints, magazine pages, and many other surfaces can be colored with Marshall's Photo-Oil Colors if they are first treated with Marshall's new Pre-Color Spray. Packaged in a modern pressurized-type spray container, the chemical acts to dull surfaces so that the oil colors may be permanently applied. According to the manufacturer it also permits coloring newspaper,

metal, glass, or any gleaming surface.

The spray's dulling action is also useful to photographers who are photographing glassware, silverware, or other reflecting surfaces with undesirable glare. Price of Marshall's Pre-Color Spray, \$1.50 per 6-oz. can. Introduction of this product follows that of the Marshall Photo-Oil Color Pencils (\$4.75 per set of 18 pencils and coloring accessories) which can also be used after treating a surface with the Pre-Color Spray. For more information, write:

JOHN G. MARSHALL MFG. CO., INC.
167 N. 9TH ST., BROOKLYN 11, N. Y.

New Votar 8mm Movie Lens Sets

Four new Votar matched 8mm movie lens sets are now available. Each set contains a telephoto and a wide-angle lens packed in a velvet-lined jewelry case. Also featured are click stop diaphragms and a guarantee by both the importer and the Japanese manufacturer. All Voss 8mm and 16mm lenses are available in standard mounts and also for Bell & Howell and Kodak magazine mounts.

Set No. 1 comes with two f/2.8 lenses — a 1½-in. telephoto and a 7mm wide-angle. Price of set, \$39.95. Sets 2 and 3

(Continued on page 30)

NOW! 35-MM. SPEED

AND REFLEX CONTROL

IN ONE CAMERA.

THE NEW, INCOMPARABLE

Praktina^{FX}



The One and Only 35-mm. Single-Lens Reflex Camera that gives you all these features:

- ✓ Internal automatic diaphragm.
- ✓ Penta-prism eye-level viewfinder interchangeable with Waist-level finder, both utilizing split-image rangefinder.
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- ✓ Unique accessories lend extraordinary versatility.
- ✓ Plus many other desirable and exclusive features!

\$297⁵⁰

No longer must you choose between the advantages of 35-mm. and the benefits of reflex photography when you select a camera. Because the Praktina FX is the one fine camera that does the work of two!

With the superb Praktina FX you get the speed, convenience and versatility of the finest 35-mm. camera plus the ideal composition and lighting control, through-the-lens depth-of-field visibility, freedom from parallax error, and brilliant-image, ground-glass focusing afforded only by single-

lens reflex photography. You really see the picture you're going to get!

And the breathtaking photographic scope of the Praktina FX is complemented by an array of top-quality features unmatched by any other fine camera. Moreover, the Praktina FX is in a class by itself for simplicity of operation, picture-perfect security and foolproof construction.

For a rewarding camera experience, see—and handle—the new, incomparable Praktina FX, now setting the pace in the fine camera field.



ALSO! POPULAR PRICE 35-MM. SINGLE-LENS REFLEX CAMERA

The new 1956 Praktina FX2 outclasses all previous models of this popular camera! Offers you all the advantages of single-lens reflex photography plus: lens interchangeability, preset diaphragm, focal plane shutter, built-in waist-level viewfinder, speeds 1/500 to 1/2 second, regular and electronic flash synchronization; with either f2.8, 50-mm. C.Z. Jena Tessar or f1.9, 58-mm. Hugo Meyer Primoplant lens... **\$139⁵⁰**

Guarantee, Registration and Import Certificates furnished with each camera

Standard Camera Corporation, 500 Fifth Avenue, New York 36, N.Y. MP-2
For your free copy of "Masterpiece of Simplicity," a valuable booklet packed with information about the new, incomparable Praktina FX and the exciting pictures you can get only with 35-mm. single-lens reflex photography, mail this coupon today!

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STANDARD CAMERA CORPORATION Executive Offices: 500 Fifth Avenue, New York 36, New York

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flash
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\$54⁹⁵



operates on four photoflash batteries and on AC current too!
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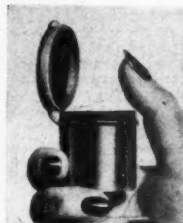
NEW PRODUCTS

(Continued from page 28)

contain a 1½-in. telephoto and a 6.5mm wide-angle each. Set No. 2 features f/2.5 lenses (price of set, \$56.90); Set No. 3, with f/1.9 lenses, is priced \$79.90. The fourth set, with f/1.4 lenses, contains a 1½-in. telephoto and a 7.5mm wide-angle lens. (Price of set, \$116.) According to the manufacturer, these sets are designed to fit the narrowest turret camera as well as standard models. Accessories such as telephoto and wide-angle finders and adapters are included in the Voss line. For more information, write:

VOSS PHOTO CORP.
601 W. 156 ST., NEW YORK, N. Y.

New Plastic Filmstrip Containers



An attached lid is featured on new plastic filmstrip containers. Called Poly-Cons, these containers are made of polyethylene, are light in weight, and said to be unbreakable and moisture-proof. According to the manufacturer, the attached

lid can be opened with one hand. Poly-Cons are available in a variety of colors. For more information, write:
RICHARD MANUFACTURING CO.
5914 NOBLE AVE., VAN NUYS, CALIF.

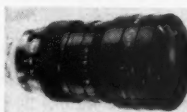
Topper Radiant Screen

Designed to be stood on a table or desk—or hung on a wall—the new Radiant Topper projection screen is said to be extremely light in weight, compact and easy to handle. Features of the Topper include a "Hy-flect" glass-beaded screen fabric which fits into the one-piece metal base, and an expandable, self-supporting metal arm.

There are five sizes: 18 x 24 inches; 24 x 24 inches, 22 x 30 inches, 30 x 30 inches and 30 x 40 inches. The manufacturers say the small Topper is an ideal "second" screen for previewing, editing or small group presentations. Prices start at \$4.50. For more information write:

RADIANT MFG. CORP.
2627 W. ROOSEVELT BLVD., CHICAGO 8, ILL.

New Mount For Kinotel 3-Inch Lens



The 3-in., f/2.5 Kinotel telephoto lens for 16mm cameras in C mount, has been redesigned, and now features a chrome

and black-anodized mount. According to the manufacturer, the new lens is narrow enough to fit small turrets. Like the former model, the Japanese-made lens incorporates a Series VI filter holder, clickstops, and engraved depth of field scale. The price remains unchanged at \$42.50. For more information, write:

PHOTOGRAPHIC IMPORT 'G & DIST'G CORP.
67 FOREST RD., VALLEY STREAM, N. Y.

New Kodak Projection Lens

There's a new Kodak Projection lens for use with the Kodaslide Signet Projectors for 2 x 2 slides where a long "throw" is required. The new seven-inch, f/3.5 lens is said to provide the same image size with the same projection throw as the standard 2-inch lens used on 16mm projectors in most school and church work. In cases where slides

and film strips are alternated, the new lens is said to give the same image size with the same throws as a five-inch lens gives with a 35mm single-frame film-strip. Price of the 7-inch Projection Ektanon lens, \$32.50. For more information, write:

EASTMAN KODAK CO.
ROCHESTER 4, N. Y.

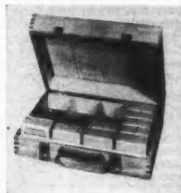
New Rembrandt Portrait Camera

A folding camera bed, a carrying handle, and built-in connections for both rubber tubing and flash are featured on the folding model of the popular Rembrandt Portrait camera. Known as the Rembrandt Model II, it comes in 4 x 5-in. and 5 x 7-in. sizes. The new bed allows the camera to fold to a compact 11 x 11½ x 6¾ in. for carrying purposes.

Other features are: hardwood mahogany finished body; rack and pinion focusing; back with rise, fall and tilt adjustments; 15-in. bellows draw; calibrated focusing screen with four-sided hood; new improved focusing lock. Price of Rembrandt Model II camera with either 4 x 5-in. or 5 x 7-in. back, \$89.50. Several sizes of reducing backs and sliding carriage backs are available as accessories. For more information, write:

BURKE AND JAMES, INC.
321 S. WABASH AVE., CHICAGO 4, ILL.

Four New Nega-Files



The small plastic Kodaslide boxes in which Eastman Kodak Company returns processed 2 x 2 slides, fit into any of four new Nega-File cases to form individual compartments for group filing. This eliminates the

need for wooden dividers.

All four Nega-Files feature wood construction, have raised liners inside which are said to make each chest dustproof. Lock-corner construction is provided for durability. And the chests come with heavy brass-plated hardware throughout including snap bolts, hinges and handle.

Price of Nega-File PL-20-NF, shown, which holds 20 plastic boxes, \$6.45. The Nega-File PL-30-NF, made of solid sycamore, holds 30 plastic boxes. Price, \$7.95. Nega-File PL-20-SW, in solid walnut with brass name plate, holds 20 plastic boxes. Price, \$9.45. Number PL-50-3500, a sectional Nega-File, holds 50 Kodaslide boxes, (1,000 slides). Price, \$14.95. For more information, write: THE NEGA-FILE COMPANY
DOYLESTOWN, PA.

Photo Log, a new exposure data record book contains 50 pages, each ruled for keeping records of 10 exposures or a total of 500 shots. Space is provided for noting date, exposure number, subject, time, camera used, lens, filter, film, meter reading, camera settings, distance, and lighting.

Price of book which comes with a wire-type binding and durable cover, \$1.95. For more information, write: Nichols Specialty Products, 57 Hancock St., Auburndale 66, Mass.

An expandable cowhide leather gadget bag called SP6 X-Pando, is designed for the photographer who keeps adding to his equipment. It measures 10½ x 14 x 4 inches, unexpanded, has a roomy outside pocket, and adjustable strap. A zipper starting about 3 inches

(Continued on page 37)

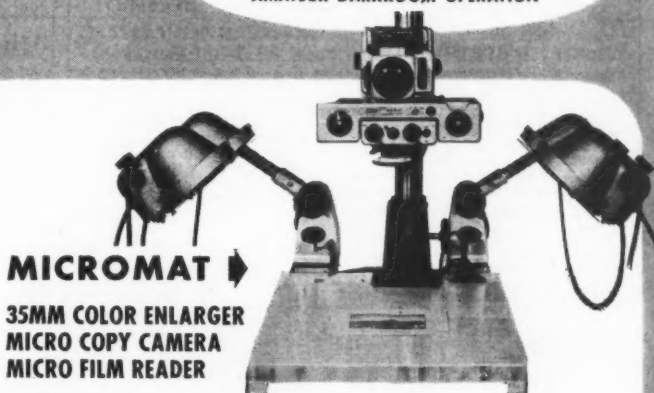


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Autofocus color enlarger, microfilm camera and reader. Viewing window in enlarger head permits examination of film and image field size when micro-copying. Cassette holds 30' commercial 35 MM film. Film advance coupled to frame counter. Used by professionals for color work.

Enlarger with 50 MM F:3.5 Componar lens, \$295.00. As little as \$29.50 down. With F:4.0 Componar lens, \$335.00. As little as \$33.50 down (Micro Copy Kit extra)

LABORATOR 3-S

5 x 7 COLOR ENLARGER, COPY CAMERA

Professional model 5"x7" enlarger, copy camera. Three lens turret, complete distortion controls. Built-in drawer for color correction filters. The new standard for 3-color work.

Base unit less lenses (write for lens list) \$789.50. As little as \$78.95 down

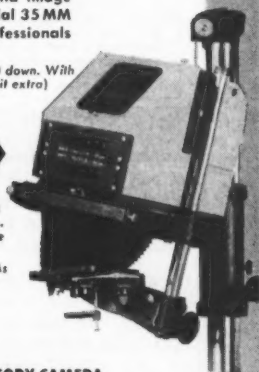


DUOMAT

2¼ x 3¼ COLOR ENLARGER, COPY CAMERA

Autofocus color enlarger, precision copy camera. Twin, turret mounted lenses. Triple condenser includes rectangular double condenser and third condenser that shifts into place with 2" lens. Now in use by commercial color labs.

Base unit including 50 MM F:3.5 Componar and 105 MM F:4.5 Componar lenses, \$399.50. As little as \$39.95 down



Other Durst Enlarger models available are:

UNOMAT
2¼ x 3¼ Enlarger - Copy
Camera

D609 COMBINATION
(2¼ x 3¼) Enlarger-Copy
Camera and (2¼ x 2¼)
Slide Projector

THE REPORTER
35 MM enlarger
(portable)

DURST ENLARGERS ARE MANUFACTURED IN ITALY BY EUROPE'S FINEST
MASTERS PHOTOGRAPHIC CRAFTSMEN



Write today for
complete details
and descriptive
and illustrated
literature.



You Can't Buy a Bad Camera from MINIFILM

GENUINE ONE YEAR GUARANTEE DURING WHICH WE REPAIR AND REPLACE DEFECTIVE PARTS FREE! NO OTHER CAMERA FIRM IN THE WORLD ADVERTISES THIS UNQUALIFIED OFFER.

30 DAY-REAL TRIAL

MONEY BACK GUARANTEE

10%
DOWN
10% PER
MONTH



4 Lucky Buyers will save \$1175⁰⁰ ON 4 PATHE DEMONSTRATORS EACH WITH 3 BRAND NEW LENSES!



CAMERA BUY No. 1

DEMONSTRATOR PATHE
25mm F1.9 BERTHIOT
Cinor Normal
10mm F1.9 BERTHIOT
75mm F3.5 BERTHIOT Tele
SPECIAL .. \$429.00

CAMERA BUY No. 2

DEMONSTRATOR PATHE
10mm F1.9 BERTHIOT
GRAND ANGLAIRE
25mm F1.5 BERTHIOT
75mm, F2.5 BERTHIOT
SPECIAL \$499.00

CAMERA BUY No. 3

DEMONSTRATOR PATHE
1" F1.5 SWITAR
16mm F2.8 YVAR
3" F2.8 YVAR
SPECIAL \$549.00

CAMERA BUY No. 4

DEMONSTRATOR PATHE
BRAND NEW
BERTHIOT
PAN CINOR
ZOOM LENS
SPECIAL \$569.00

★ **EXTRA LIGHT WEIGHT** — All these features in a camera that weighs less than five pounds. Compact, rugged — for easy hand operation. Lightest camera in its class.

★ **FULL FRAME FOCUSING DEVICE** — You actually sight directly through the lens in use all the while you're filming. You see the exact field, no need for parallax compensation, no chopped heads, no out-of-focus pictures, you see exactly what is being registered on your film.

★ **VARIABLE SHUTTER** — A totally closing variable shutter enabling you to make wipes, fades and lap dissolves without any additional accessories. All professional theatrical effects at your fingertips. Automatic warning buzzer if camera is started with shutter closed.

★ **BUILT-IN HAND CRANK** — Not a mere accessory which can be lost or left home but a built-in mechanism always at your fingertips for forward reverse action and additional professional effects.

★ **OPTICAL VIEWFINDER** — A perfectly corrected built-in optical viewfinder for various focal length lenses.

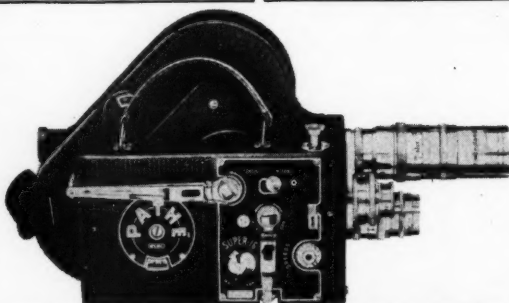
★ **LONG RUN SPRING MOTOR** — 30 feet of film to one winding. Now no precious scenes lost. Almost 75% longer run with one winding.

★ **SINGLE FRAME DEVICE** — Still pictures for animation and stop motion... either instantaneous or time exposures. Special locking device prevents accidental exposure.

★ **SPEEDS TO 80 FRAMES PER SECOND** — A full scale of six speeds incorporating the exclusive Pathe 80 frame feature for extreme slow motion. With the Pathe patented governor you are certain of exact speed to the last frame of any sequence.

★ **AUTOMATIC FOOTAGE AND FRAME COUNTERS** — These counters, an integral part of the camera, add and subtract with extreme accuracy. The frame counter is used in conjunction with the Variable Shutter to effect smooth scene transitions.

★ **TRI-LENS TURRET** — An exclusively designed three lens "C" mount turret. With this Pathe feature any of the three lenses can be used without the turret projecting beyond the camera body, assuring constant protection to lenses and turret. The smoothest operating turret yet designed.



WE HAVE OTHER DEMONSTRATOR PATHE OUTFITS W/1 TO 3 LENSES. WRITE FOR LOWEST QUOTES.

THE New Berthiot 10mm f1.9 WIDE ANGLE LENS

Not only a NEW W-I-D-E ANGLE 16mm LENS, but a NEW MIRACLE of optical achievement... so wide an angle that at 8 feet away you can photograph a group of 6 people... so great a depth of field that even at F1.9 focused at 7 feet, everything from 3½ feet to infinity is IN FOCUS.

The NEW BERTHIOT rivals cinemascopes with NO extra projection lenses needed... unheard of performance now possible with this lens... no other wide angle lens can even come close to this NEW MIRACLE of optical achievement.

\$89.95

\$2.99 Down
\$8.99 Per Month
for 9 Months



OTHER FINE LENSES

	9 Additional Monthly Down Payments	
15mm f2.8 Berthiot Wide Angle	\$45.00	\$4.50 \$4.50
25mm f1.9 Berthiot Cinor Normal	38.60	3.95 3.95
25mm f1.5 Berthiot Cinor Super Speed Normal.....	79.50	7.95 7.95
75mm f3.5 Berthiot Cinor Telephoto	57.50	5.75 5.75
75mm f2.5 Berthiot Cinor High Speed Telephoto..	89.50	8.95 8.95
100mm f3. Berthiot Cinor Fast Telephoto	99.50	9.95 9.95
145mm f4.5 Berthiot Cinor Long Telephoto	118.50	11.95 11.95



COMPLETE Beautyflex OUTFIT!

JUST LOADED WITH EXPENSIVE FEATURES!

- F3.5 Sharp Cutting HARD COATED Lens.
- FULL Synchro. M-X-F Shutter With Speeds From 1 Full Second to 1/300 Sec.
- Automatic Film Stop & Exposure Counter
- Platform Twin Mount Focusing
- Large Focusing Knob With Handy Film Reminder
- Bayonet Lens Mount For All "Rollei Type" Accessories
- Built-in Self Timer
- Built-in Convenient Flash Shoe
- Die Cast Aluminum Construction

BEAUTYFLEX
MODEL D
\$69.50

GENUINE
LEATHER
EVEREADY
CASE
\$7.95

FAMOUS
NAME
PHOTOELECTRIC
EXPOSURE
METER
\$14.95

Minifilm SPECIAL
COMPLETE 3 PIECE
OUTFIT

\$59.50

BRAND NEW

REG. \$92.40 VALUE
Only \$5.95
DOWN
and Nine Monthly
Payments of
\$5.95



MINIFILM CAMERA CORP.

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NEW YORK 36 JU 2-1416 WHERE CUSTOMERS BECOME FRIENDS

PLEASE ENCLOSE ESTIMATED POSTAGE & INS.
EXCESS WILL BE REFUNDED
NO C.O.D. UNDER 10 DOLLARS
PLEASE ENCLOSE 20% ON C.O.D.



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30 DAY-REAL TRIAL

MONEY BACK GUARANTEE

10%
DOWN
10% PER
MONTH



USED Bolex H16 CAMERA OUTFITS

AT LOW... LOW PRICES!

ALL CAMERAS USED, BUT SPOTLESS—BRAND NEW LENSES

OUTFIT I - BOLEX H16

W/25mm Berthiot Cine F1.9
13mm Berthiot Cine Wide
Angle F2.8 15mm Berthiot
Cine Telephoto F3.5

USED \$218 COMPLETE

OUTFIT II - BOLEX H16

W/25mm F1.9 Year 14mm
F2.8 Year W.A. Lens
W/75mm F2.8 Year Tele. Lens

USED \$279 COMPLETE

OUTFIT III - BOLEX H16

W/25mm Berthiot Cine
Super Speed F1.5
W/10mm Berthiot Cine
Ultra Wide Angle F1.9
W/15mm Berthiot Cine
High Speed Tele. F2.8

USED \$289 COMPLETE

WE HAVE MANY OTHER USED BOLEX H16 OUTFITS WITH ONE TO THREE LENSES. WRITE FOR LOWEST QUOTES

A CAMERA IS AS GOOD AS ITS LENS!

PAILLARD-BOLEX LENSES IN SPOTLESS CONDITION

CAN BE USED IN ANY 16mm MOVIE CAMERA

16mm F2.8 WIDE ANGLE VVAR LENS \$49.50
75mm F2.8 TELE VVAR LENS \$94.50

USED

\$39.50

\$49.50

We've Seen Better Cameras!



NEVER Such Fine Precision Workmanship and Advanced Design (Smallest 35mm Camera—Standard Double Frame with Built in Coupled Rangefinder) for \$29.95!

Example These Specs
• COUPLED RANGEFINDER
• 1/25 COLOR CORRECTED LUMINOR LENS
• COMPACT TYPE FLASH SYNCHRONIZATION
• 8 QUARTER SPEEDS—1/10-1/25-1/50-1/100-1/200
• TRUE HELICAL FOCUSING
• BLACK PIN SEAL COVERING

SPECIAL \$29.95

LUMINOR

• DELUXE LEATHER CASE... 4.95

• B.C. FLASHGUN... 3.75

• FILTER & SUNSHADE... 1.25

IF YOU BUY A COMPLETE OUTFIT

FOR \$39.90... WE WILL GIVE YOU ABSOLUTELY FREE A NATIONALLY KNOWN PHOTO ELECTRIC METER VALUED AT \$14.95.

TOTAL \$39.90

SAVE MORE THAN 50%



COATED PRISMS AND LENSES
LIGHT WEIGHT DESIGN
BRAND NEW

• 2 YEAR GUARANTEE
• CASE & SHOULDER STRAP
• F. E. TAX 10%

8mm MOVIE PROJECTORS

Top brands used

Guaranteed	
Revere 85	\$48.50
Revere 90	64.00
Revere 95	64.00
Howell 253	45.50
Kodak	36.00
Bionline	39.50
Keystone	73.75



1956 AUTO EXAKTA VX

BRAND NEW CAMERAS

WITH SPLIT FIELD REFLECTOR PRISM
WITH F2.8 WESTAR. FULLY AUTO.
REG. \$296.50... SPECIAL \$224.50
WITH F2 ZEISS BIONTAR FULLY AUTO.
REG. \$392.00... SPECIAL \$299.00
WITH F1.8 SCHNEIDER XENON FULLY AUTO.
REG. \$392.00... SPECIAL \$299.00

You can buy a complete 8mm Movie Turret Camera

with Lenses— at the price of the Camera alone!

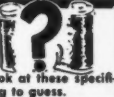
CAMERA	NORMAL	WIDE ANGLE	TELEPHOTO	USED SPECIAL
Bolex B8	12.5	7mm 12.5	1 1/4" 13.5	\$ 82.50
Keytone K35	12.5	7mm 12.5	1 1/4" 13.5	\$ 82.50
Revere 99	11.9	7mm 12.5	1 1/4" 13.5	\$ 97.50
Revere 84	11.9	7mm 12.5	1 1/4" 13.5	\$109.50
Revere 44	11.9	7mm 12.5	1 1/4" 13.5	\$122.50
B&H 134 TA	11.9	7mm 12.5	1 1/4" 13.5	\$127.50
B&H 172 A	11.9	7mm 12.5	1 1/4" 13.5	\$137.50
Dejar Fadomatic	11.9	7mm 12.5	1 1/4" 13.5	\$127.50
Bolex H8 Leader	11.9	7mm 12.5	1 1/4" 13.5	\$109.50

CLOSEOUT

35mm GERMAN IMPORT

In closing out these fine precision cameras, the German manufacturer made us promise not to hint his name. However, after one look at these specifications, it won't take you long to guess.

• AUTOMATIC FILM TRANS. • BUILT-IN SELF-TIMER
PORT LEVER (1/2 Sec. Delay)
• BUILT-IN RANGEFINDER • CUSTOM FINISHED BLACK
• BUILT-IN EXPOSURE METER MOROCCO & CHROME BODY
• REMEMBER! You can't go wrong. Your money
back overnight, if you don't lick your chops when you
see your lucky purchase.



F2.8 STEINHEIL CASSEAR
COLOR CORRECTED LENS
PROMOTOR SHUTTER
1-1/100 SEC.
• FULL M8 SYNCHRONIZA-
TION
• DOUBLE EXPOSURE PRE-
VENTION LOCK
• SELF-LOCKING SHUTTER

\$39.95

DELUXE CASE 5.95
FLASH GUN 5.95

HERE IS THE EXPOSURE METER

YOU HAVE ALWAYS WANTED!

WE SEARCHED
OUR BUYERS
SCOURED AT HOME
AND ABROAD
AT SAVINGS
OVER
50%
NOW
\$15.95
6.95
WITH CASE & LENS

15 PIECE ARGUS C3 OUTFIT

with FAMOUS EXPOSURE METER

15 PIECE
OUTFIT
REG. \$105.50
\$7.29
BRAND NEW
• CAMERA, CASE
AND FLASHGUN
3 UNITS—\$69.50
10% DOWN
15
PIECES
\$72.95
• FLASHGUN
• CASE
• 3 FILTERS
• SUNSHADE
• FILTER HOLDER
• 2 ROLLS TRI-X FILM
• 2 ROLLS PANATOMIC X
• 2 ROLLS ANSCOCOLOR

SELL... TRADE-IN... GET IMMEDIATE CASH... EXAMINE MINIFILM'S MOST POPULAR USED BUYS!

LEICA CONTAX NIKON CANON	Used Price	Cashor Trade-In
Canon IVS2, F1.8	\$121.50	\$105.00
Contax I, F2.8 Tessar	41.00	32.00
Contax II, F2.8 Sonnar	75.00	60.00
Contax III, F2.8 Sonnar	89.00	75.00
Contax IIIA, F2.8 Sonnar	155.00	135.00
Contax IIIB, F2.8 Sonnar	169.00	135.00
Contax IIIC, F2.8 Sonnar	179.50	145.00
Leica IIIC, F2.8 Elmar	76.50	65.00
Leica IIIC, F2.8 Summarit	96.00	80.00
Leica IIIF, F3.5 Elmar	124.50	100.00
Leica IIIF, F2.8 Summicron	174.00	145.00
Leica IIIF, F2.8 Summarit	172.50	150.00
Leica M3, F2.8 Summarit	278.00	240.00
M3, F2.8 Summarit	298.00	250.00
Nikon S, F2.8 Nikkor	107.00	90.00
Nikon S2, F1.4 Nikkor	219.00	175.00

35MM SINGLE LENS REFLEX	Used Price	Cashor Trade-In
Exa, F2.8 Westar	\$ 39.50	\$ 30.00
Exakta V, F2.8 Biotar	97.50	75.00

MINIFILM COLOR LABORATORIES	Used Price	Cashor Trade-In
2" x 3 1/4"	20c ea.	
2 1/2" x 3 1/4"	25c ea.	
3 1/4" x 4"	47c ea.	
4" x 5"	57c ea.	
5" x 7"	89c ea.	
8" x 10"	1.85 ea.	

24 HR. COLOR FILM DEVELOPING	Used Price	Cashor Trade-In
Anscochrome	\$1.00	
Kodachrome	25c each	
Slide Duplicates	25c for \$4.00	

8MM CAMERAS	Used Price	Cashor Trade-In
B&H 220 F2.5	\$ 24.50	\$ 18.00
B&H 134TA F1.9	97.50	80.00
B&H 252 F2.8	34.50	25.00
Bolex C8 F2.5	32.50	25.00
Bolex H8 Leader F1.9	141.50	115.00
Kodak Brownie F1.9	24.00	18.00
Cine Kodak Mag F1.9	54.75	40.00
Revere 50 F2.8	21.50	15.00
Revere 84 F1.9	89.75	65.00
Revere 44 F2.5 Mag.	54.00	40.00
Revere 44 F1.9 Mag.	89.75	65.00
Revere B63 F2.5 Mag.	82.00	55.00

35mm RELOADS

GUARANTEED FACTORY FRESH

THE CARTRIDGES ARE LABORATORY PACKED AND QUALITY CONTROLLED BY MINIFILM IN ITS OWN AIR CONDITIONED DARKROOMS. TWENTY AND 36 EXPOSURE CARTRIDGES ARE MANUFACTURED DAILY FROM 100% ROLLS RECEIVED FROM EASTMAN KODAK AND ANSCO CAREFUL SUPERVISION AND TREMENDOUS SALES TURN-OVER INSURES YOUR GETTING RELOADS WHICH ARE EQUAL IN QUALITY AND FRESHNESS TO CARTRIDGES FACTORY PACKED. THE ONLY DIFFERENCE IS THE PRICE.

PRICES INCLUDE DEVELOPING & MOUNTING

ANSOCROME	20 EXP. ROLLS	36 EXP. ROLLS
REG. PRICE	25% DISC. PRICE	25% DISC. PRICE
3 For... \$8.55	2 For... \$9.20	2 For... \$9.20
5 For... 14.25	3 For... 13.80	3 For... 13.80
10 For... 28.50	5 For... 23.00	5 For... 23.00

KODACHROME STEREO

FACTORY PACKED

PRICE INCLUDES DEV. & STEREO MTG.

28 EXP.

3 ROLLS 12.99 • 10 ROLLS 39.99

25% Discount Sale

KODACHROME

Minifilm STILL SELLS KODACHROME WITH PROCESSING INCLUDED IN THE PRICE MAIL ORDERS RUSHED ENCLOSE 5c PER ROLL POSTAGE

MOVIE KODACHROME

PROCESSING INCLUDED IN PRICE

FACTORY PACKED—1 YR. EXP. DATE

8mm 25 Ft. DOUBLE 16mm 100 Ft. ROLL

ROLL 25% DISC. 25% DISC.

PRICE PRICE

3 ROLLS \$9.49 1 ROLL \$8.50

6 FOR 18.50 3 FOR 24.99

10 FOR 29.99 5 FOR 39.99

8mm 25 Ft. MAG 16mm 50 Ft. MAG

3 MAGS 11.99 3 MAGS 17.50

10 FOR 38.59 10 FOR 55.35

828 KODACHROME

PROCESSING INCLUDED IN PRICE

3 ROLLS 4.95 • 10 ROLLS 14.99

35mm KODACHROME

PROCESSING INCLUDED IN PRICE

20 EXP. 36 EXP.

1 ROLL for \$2.85 1 ROLL for \$4.25

3 ROLLS for 7.45 3 ROLLS for 11.59

8 ROLLS for 14.99 5 ROLLS for 18.75

10 ROLLS for 24.50 10 ROLLS for 35.95

(LIMIT TO ROLLS PER CUSTOMER)

35mm ANSCOCROME OR EKTACHROME

FACTORY PACKED 187 DATE

PROCESSING INCLUDED IN PRICE

20-EXP. REG. 25% DISC.

3 ROLLS \$9.30 \$6.99

5 FOR 15.50 3 FOR 11.50

10 FOR 31.00 22.50

LOAD YOUR OWN 35mm ANSCOCROME

(So Quick—So Easy—So Economical)

• A CHILD CAN LOAD A ROLL IN 90 SECONDS

• A 20-EXP. ROLL COSTS ONLY \$1.11

1—A Daylight Film Loader

2—28 Ft. of Anscochrome—enough for 8 rolls

(tongued-frame numbered—1956 date)

3—8 Brand new cassettes 4—8 Mailing bags

25% DISCOUNT PRICE \$8.88

35mm BULK EKTACHROME

LOAD YOUR OWN!

REG. PRICE FOR 16 25% DISC. PRICE

\$21.95 ONLY \$16.46 WE GIVE YOU

20 FEET 1957 DATED EKTACHROME

• 8 CARTRIDGES • 8 MAILING BAGS

DELUXE DEVELOPING & MOUNTING FOR

8-20 EXP. ROLLS or 1-36 EXP. ROLLS

SO FAST SO QUICK SO ECONOMICAL

BULK EKTACHROME

GUARANTEED FACTORY FRESH

NOT AERO EKTACHROME

28 Ft. + 8 CARTS & MAILING BAGS \$10.95

30 Ft. + 10 CARTS & MAILING BAGS 19.95

100 Ft. + 35 CARTS & MAILING BAGS 35.95



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AND REPLACE DEFECTIVE PARTS FREE! NO OTHER CAMERA
FIRM IN THE WORLD ADVERTISES THIS UNQUALIFIED OFFER.

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MONEY BACK GUARANTEE

10%
DOWN
10% PER
MONTH



NEW!
**INDIVIDUALLY MOUNTED
COATED
SCREW-IN FILTERS**
SO COMPACT THAT CASE CAN BE CLOSED
WITHOUT REMOVING FILTER.

NO ADAPTERS NEEDED!

It's so easy to improve the versatility of your camera. Just screw in a WALZ Coated Filter—No Adapters Needed! Use a WALZ Filter—most compact—individually mounted—Custom threaded especially for your camera. Always insist on WALZ—The Finest Filter made—anywhere.

PRICES ON WALZ "CUSTOM-FITTED" FILTERS

TO FIT CAMERAS OR LENSES LISTED BELOW	WALZ INDIVIDUAL FILTERS	WALZ FILTER KITS	WALZ CLOSE-UP LENSES	WALZ CLOSE-UP LENS KIT	WALZ LENS HOOD
Walz Filters are also available for most cameras with threaded lens mounts not listed	Colors Available: CLEAR/FLAM TYPE P SKYLIGHT YELLOW RED GREEN	Color Kit Contains: CLEAR/FLAM SKYLIGHT TYPE P Blue & White RI Contains: YELLOW RED GREEN	Sizes Available: +1 +2 +3	Kit Contains: +1 +2 +3	SCREW-IN FOR ALL FILTERS AND LENSES BAYONET FOR ROLLEI
ARGUS G-5, Elmar f:3.5	1.95	5.75	2.50	6.95	1.95
RETINAS f:2 & 2.8, Komet	2.95	8.75	3.50	9.95	2.95
CORTAFLEX, Contessa Contina, Bantia 35	2.95	8.75	3.50	9.95	2.95
SIGNET, Bantam R.F. Cine Ekta f:1.9 & 2.8	2.95	8.75	3.50	9.95	2.95
ARGUS G-4, Ikon Quik, Realist 35, Vito III	2.95	8.75	3.50	9.95	2.95
GRAPHIC "35"	2.95	8.75	3.50	9.95	2.95
ROLLEI f:1.5 BAYONET	3.95	11.75	4.95	13.50	3.95
LEICA SUMMICRON f:2 Hektor f:1.9 & 4.5	3.95	11.75	4.95	13.50	3.95
LEICA SUMMITAR f:2 Steinheil Culinar f:2.8 & 4.5	3.95	11.75	4.95	13.50	6.95
CORTAX, Exakta, Exa, Praktikal, Postlona	3.95	11.75	4.95	13.50	3.95
CANON f:1.5, I.R. 2.	3.95	11.75	4.95	13.50	3.95
NIKON f:1.4, Nikkor W.A. f:2.5 & 3.5, Nikkor Tele f:3.5	3.95	11.75	4.95	13.50	3.95

WALZ BC FANFOLD FLASHGUN

• Very compact and collapsible with sidelight extension outlet. . . Built-in test circuit, bulb ejector and flash exposure guide. Swivel clip fits into camera accessory shoe. COMPLETE with capacitor and leather case. Specify camera when ordering.

ONLY \$1295

NEW WALZ POCKET RANGEFINDER

- Small and convenient to use.
- Quickly and accurately measures the distance of your subject
- Calibrated in both feet and meters

WALZ POCKET RANGE FINDER \$695

NEW WALZFLEX CAMERA KIT

• **COMPLETE OUTFIT** contains WALZFLEX Camera, leather overeasy case and B.C. Fanfold Pocket Flashgun.

CAMERA FEATURES:

- Precision twin-lens reflex camera w/coated F3.5 lens.
- Six shutter speeds—B, 1/10, to 1/200. Flash Synch. Built-in self timer.
- Extra large focusing knob w/twin mount platform focusing same as on cameras selling for over \$100.00
- Automatic film counting and film stop . . . prevents double exposure.
- Body shutter release . . . full view magnifier . . . Built-in accessory shoe . . . sturdy, die cast all metal construction.

B. C. FANFOLD POCKET FLASHGUN FEATURES

- Very compact . . . fits in pocket or handbag.
- Furnished complete with battery capacitor, flash cord with ASA and P. C. Tip.
- Built-in test lamp and ejector . . . can be used for open flash as well as synchronized flash.

WALZFLEX CAMERA KIT . . . COMPLETE \$69.95
ONLY \$6.99 DOWN and 9 MONTHLY Payments of \$6.99

IT'S A B-R-E-E-Z-E . . . With the NEW KALART 8mm Editor-Viewer.



IMAGINE! . . . An action editor with 12 TIME MAGNIFICATION . . . and ONLY \$39.50

ACT NOW! Organize your exposed 8mm film in professional story telling sequences . . . You will be s-o-o-o happy.

KALART PREMIUM FEATURES

- 400' film capacity
- Built-in focusing adjustment
- Natural left-to-right film transport
- Single-hand, one direction operation with simple gear shift for rewind
- Brilliant hooded screen
- Radiant convection cooling
- Built-in stainless steel slicer
- Craig film cement
- Sturdy steel frame
- Bakelite finish
- Hardwood base
- Timing belt driven

• **Complete WITH CARRYING CASE \$39.50**

ONLY \$3.95 Down & 9 Monthly Payments of \$3.95

CRAIG EDITING EQUIPMENT . . . Professionally styled editing equipment. . . Available for 8mm and 16mm owners.

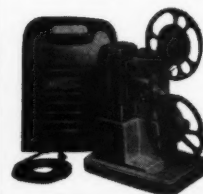
- For ease of operation plus brilliant projected image on a giant 3/4 x 4/4 screen . . . you cannot beat the **CRAIG PROJECT-O-EDITOR.**
- **CRAIG PROJECT-O-EDITOR**, including action viewer, folding take-up and rewind spindles, master splicer, film cement and carrying case (8mm or 16mm—please specify) **\$79.50**

ONLY \$7.95 Down & 9 Monthly Payments of \$7.95

CRAIG EDITING ACCESSORIES

Accessory frame counter.....	\$37.50
Craig viewer	49.50
Craig master splicer	9.95
Junior rewinds R1 (per pair)	7.95
Senior rewinds R2 (per pair)	13.85
Master rewinds R3 (per pair)	15.85
Craig Fotofade 8 ounces.....	1.25

3 NEW AMPRO PRODUCTS for pleasure



8mm AMPRO FUTURIST 750 WATT PROJECTOR with Dial-A-Film control . . . stills . . . reverse . . . rewind . . . all with the mere turn of a dial. Just point it to desired position during operation, the mechanism does the rest! **\$15995**

ONLY \$15.99 Down & 9 Monthly Payments of \$15.99

• **ADDITIONAL ENGINEERING FEATURES**
• **BRIGHTER STILL PROJECTION** accomplished through special heat absorbing glass.

- Sprocket and chain spindle drive.
- Compact, lightweight die cast aluminum construction.

16mm AMPRO STYLIST DELUXE SOUND PROJECTOR . . . Patterned from professional 35mm machines. The STYLIST provides quality and performance not found in any other projector of non professional calibre.

- Easy threading
- Maximum film protection
- Triple claw movement
- Standard lamps up to 1000 Watt
- Sound and silent film speeds
- Fast automatic rewind

- New slide-out removable film gate
- 8" PM speaker in lift off carrying case

16mm AMPRO STYLIST DELUXE PROJECTOR. . . \$41985

ONLY \$41.98 Down & 9 Monthly Payments of \$41.98

AMPRO 758 HI-FI TAPE RECORDER . . . provides exceptional tonal quality over the entire audio range and contains more versatility than any other recorder at this price.

- Electro-magnetic "Piano-Key" controls
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- Automatic selection locator
- Fast forward or reverse geared to selection locator
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- 6x3 PM speaker
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SPECIAL BONUS OFFER . . . With purchase of AMPRO TAPE RECORDER (\$40.90) or more . . . **FREE** membership in TAPE-OF-THE-MONTH CLUB . . . Special Bonus Tape . . . Monthly Preview of Exciting Excerpts from Forthcoming Selections . . . Monthly Bulletins . . . **PLUS** Savings on Tapes Purchased.

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(HAS BUILT-IN RADIO)

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AUTOMATIC TELEPHOTO FOCUSING

THE NEW INVENTION THAT WILL REVOLUTIONIZE TELEPHOTOGRAPHY

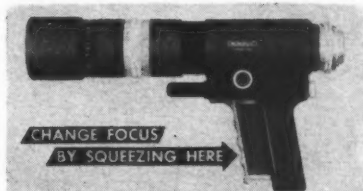
- Ideal for SPORTS, WILDLIFE, NEWS, CHILDREN & INDUSTRY!
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- Don't be too late for that fleeting instant!



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YOU'RE ALWAYS

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TRIGGER MOUNT



with just **ONE HAND**

you hold your camera steady and FOLLOW THE FOCUS with this amazing new NOVOFLEX TRIGGER MOUNT!

..... Your other hand is constantly on the shutter release, ready to get that **PEAK ACTION SHOT!**

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240mm f4.5 249.50
(FOR SINGLE LENS REFLEX — EXAKTA, PENTACON, PRAKTICA, PRAKTINA, ALPA, ETC.)

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(FOR SINGLE LENS REFLEX AND LEICA, CONTAX, NIKON, CANON, ETC., WITH REFLEX HOUSING)

MAKE Every Picture A PERFECT SHOT!

NEW IMPORTED GERMAN PHOTOELECTRIC EXPOSURE METER will get a perfect result every time... **WHY SPEND \$30.00?**

THE ACTOPHOT is EQUIVALENT TO THE BEST and all for **ONLY \$12.95**

Price includes — BUILT-IN-INCIDENT LIGHT ATTACHMENT, DELUXE RED PINSEAL LEATHER CASE CHAIN



THE ACTOPHOT PHOTOELECTRIC EXPOSURE METER IS A MUST!

- FOR MOVIE AND STILLS
- FROM 60 SECONDS TO 1/1000th
- ASA 6 TO 400
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Reg. \$16.50 **Only \$12.95**

WITH DIRECT READING SCALE FOR POLAROID

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To be sure... shoot with the ACTOPHOT... Makes every shot... every frame perfect.

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The Elgeel
Aspherio
GOLDEN STAR

12mm f/1.2 Wide Angle
for 16mm Movie Cameras

Elgeel's NEW Aspheric Lens
ASTOUNDS
THE OPTICAL WORLD

- World's fastest wide angle lens—66% faster than an f/1.5
- Covers 4 1/2 times the area of a normal, 1" lens with needle-sharp images over its 60° field
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- Built-in depth of focus scale
- Click stops
- Hard-coated with Elcote for pure color images
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- Available in standard C mount for most 16mm movie cameras. Also Kodak mount

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\$129.50
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Down!

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DEPT. M 11/6

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TV CAMERAS
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LEICAS
CANON

EXAKTA 66
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THE EXCLUSIVE TELE VOTAR TELEPHOTO LENSES—PRECISION MADE IN
THE FINEST TRADITION OF WEST GERMAN CRAFTSMANSHIP

135mm F3.5 TELE-VOTAR PRESET LENS **\$59.50 ONLY \$5.95 DOWN**
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CUSTOM ADAPTERS—illustrated—\$9.00 EACH

ENABLE YOU TO:

1. Order one telephoto lens for your favorite camera.
2. The same lens can be interchanged on your second camera or other cameras, by purchasing a custom adapter described for \$9.00. The second adapter replaces the original adapter simply and quickly.

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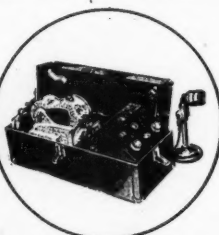
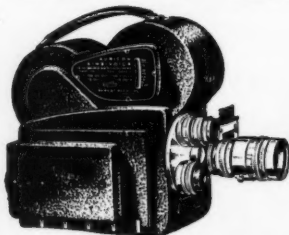
with the purchase of a Tele-Votar telephoto lens
famous imported clip-on photoelectric exposure
meter and handsome leather case. Reg. Value
\$14.95

Solve your telephoto and exposure prob-
lems for only \$5.95 down and 9 monthly
payments of \$5.95



FITS ALL THE CAMERAS LISTED →

AURICON Cine-Voice



BRAND NEW AURICON CINE including . . . High Fidelity
Microphone, Amplifier, Headphone, Batteries and Carrying Case.
CINE VOICE—3 LENS TURRET MOUNT with matched set of famous
BERTHIOT LENSES includes . . .

\$1043.00 COMPLETE—ONLY \$104.30 DOWN
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JUST OUT—All NEW AURICON-PRO 600 Model with Custom 3 lens turret
and matched set of famous BERTHIOT lenses described above.

\$1668.50 COMPLETE—ONLY \$166.85 DOWN
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AURICON SUPER 1200—1200 Ft. capacity includes equipment and custom
3 lens turret with matched set of famous BERTHIOT lenses described above.

\$4910.65 COMPLETE—ONLY \$491.00 DOWN
9 Monthly Payments of \$491.00

REMEMBER!— WE WILL ACCEPT YOUR PRESENT EQUIPMENT IN TRADE . . . YOU MAY THEN PAY BALANCE IN 9 Small
MONTHLY INSTALLMENTS. SEE PAGE 40 FOR LIBERAL TRADE-IN QUOTATION. IF NOT LISTED—WRITE.

MINIFILM CAMERA CORP.

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PLEASE ENCLOSE 20% ON C.O.D.

MOVIES THAT TALK!!!

For the greatest thrill in Home Movie Making . . . record Voice and
Music directly on the film in perfect synchronization . . . with the
16mm AURICON CINE VOICE. It combines the 2 all important
dimensions . . . SIGHT and SOUND for True-to-Life Movies that will
become more precious with the passing years. Surprisingly enough,
Sound Movie Film in Black & White or Color costs no more than
silent film. All you do is expose the film and record the sound at the
same time. The film will be returned completely processed and ready to
project in glorious sound.

10 GOOD REASONS WHY THE AURICON CINE VOICE IS YOUR BEST SOUND CAMERA BUY!

1. ACV is the only complete sound movie camera selling for under \$3000.
2. ACV is used extensively by Professional, Commercial Studios and the TV industry.
3. ACV has the entire sound system built into the camera and portable carrying case.
4. ACV is simple to use, no previous experience necessary.
5. ACV is the most compact sound camera in the world.
6. ACV sound recorded film will operate on any 16mm sound projector.
7. ACV permits recording of any combination of: Speech Only—Speech with Music—Singing with Music—Music Only—At the same time.
8. ACV is absolutely noiseless, and has a red warning light to indicate when motor is running.
9. ACV will operate on AC 115V 60 Cycle house current, (or car battery with converter)
10. ACV Monitoring Headphone allows you to listen in on sound track during picture taking and affords finger-tip sound control.

NEW PRODUCTS

(Continued from page 31)

from the top front and leading down around the entire bottom of the bag can be opened when more room is needed, adding 4 inches in width to the bottom. Price, \$19.95. For more information, write: *Spiratone, Inc.*, 49 West 27 St., New York 1, N. Y.

Kilfitt 600mm Fern-Kilar Lens

A new lens—the 600mm, f/5.6 Fern-Kilar—has been added to the Kilfitt Basic Kilar Series. The longest focal length Basic Kilar available, this 2-element long focus lens measures 21 inches in length at its shortest. Like other Basic Kilars it is designed for the 35mm film size—can be used with single lens reflex cameras, as well as on the Leica and other 35mm rangefinder cameras (with reflex housings), and with 16mm and 35mm motion picture cameras. Made in West Germany, the 600mm Fern-Kilar features a pre-set diaphragm, stops down to f/45, has a

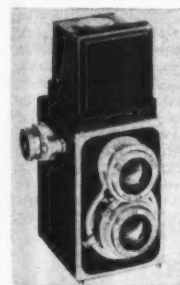


4° angle of field on the diagonal, focusing range from infinity to 65 ft., and weighs nine pounds. As on other Basic Kilars, a universal mount permits switching the lens from one camera to another—even if they are of different types—by using adapters, or reflex housings.

Other features include: A filter slot and holder for 2 x 2 in. gelatin filters, mount of lightweight alloy finished in black and chrome, tripod socket in the lens barrel, and fluted focusing wheel with a non-slip rubber ring. For convenient reading, distance and aperture scales are engraved on wide chrome rings. Price of the 600mm Fern-Kilar lens, \$599.95, complete with screw-in lens shade and 2 x 2 filter holder. Basic Kilar lenses also come in 150mm, 300mm, and 400mm focal lengths. For additional information, write:

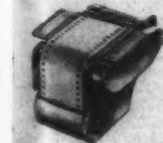
KLING PHOTO CORP.
257 FOURTH AVE., NEW YORK 10, N. Y.

New Ricohflex Camera Outfit



The Super Ricohflex, 2½ x 2½ twin-lens reflex camera is now available as part of an outfit. Included are the camera, and adapters to permit using either 2½ x 2½ or 35mm film with the camera. Either adapter fits into the inside of the camera after the back has been opened. The 35mm adapt-

er (shown), which formerly was available only as an accessory, comes with a special counter which must be attached to the side of the camera.



Made in Japan, the Super Ricohflex features matched f/3.5 lenses, shutter speeds to 1/200 sec. and B, wide-angle magnifier, eye-level action finder and depth of field scale. The all-metal body is finished in satin chrome and leather grain trim. Price of Super Ricohflex

(Continued on page 38)

For a sure shot when he breaks the tape...



Mallory Photoflash Batteries and B-C Cartridges

provide "picture insurance" for the photographs you can't take again!

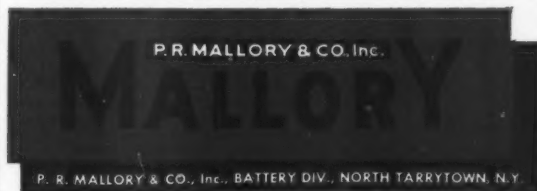
Capture the thrilling moment in bright clarity! Depend on Mallory to provide *perfect* synchronization between shutter and flash. No more wasted film and bulbs—lost pictures—caused by weakening batteries and "lazy" flashes.

The popular Mallory B-C Flash Cartridge—for standard flash guns—delivers a *constant* level of dependable power for two full years of normal service—thousands of sure-fire flashes. It is a completely self-contained Mallory Mercury Battery and Capacitor.

For flash guns with built-in capacitors—there's the new Mallory 22½ volt Mercury Battery. The same size as an ordinary carbon battery, it has a far longer life—in service or idle. For years, rather than months, you enjoy *precision* flashes!

Ask your camera dealer—today—to show you the Mallory flash unit to give you true "picture insurance!"

Two full years of sure-fire flashes in regular service!



P. R. MALLORY & CO., Inc., BATTERY DIV., NORTH TARRYTOWN, N. Y.



SPECIAL OFFER!

Buy any Super Quick-Set Tripod and receive a Projector TABLE TOP . . .

FREE!

And You'll Own a 2 in 1 Unit
A Fine Tripod PLUS the Ideal . . .

PROJECTOR STAND



GOOD FOR A LIMITED TIME!

This coupon good for One Table Top with the purchase of any model of Super Quick-Set Tripod.

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Offer expires September 15, 1956.

QUICK-SET, INC.
8113 N. Central Park Ave.
Skokie, Ill.

NEW PRODUCTS

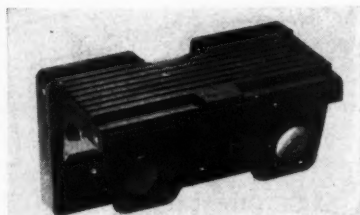
(Continued from page 37)

camera with two adapters, \$39.90. Other accessories are available separately. There is an Auto-Stop, for use with 120 film, which automatically stops the film when one frame has been wound and the next comes into position. (Price, \$4.95); this type of accessory is not required when using the 35mm adapter since an automatic stop is built-in. A leather carrying case with strap is available at \$5.95. For more information, write:

RIKEN OPTICAL INDUSTRIES
521 FIFTH AVE., NEW YORK, N. Y.

FR Folding Stereo Viewer

Either mounted or unmounted stereo slides may be placed in the new FR Pocket Stereo Viewer. An available light viewer, it folds flat when not in



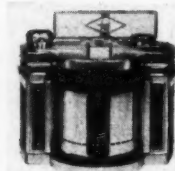
use to protect the lenses and to permit carrying the viewer in a pocket or purse.

When the unit is open, as shown, stereo slides are inserted into an open space on the top. According to the manufacturer, the translucent construction of the white plastic front provides a glare-free source of light. Black portions of the viewer are also made of plastic. Price of the new FR Pocket Stereo Viewer, \$2.95. For more information, write:

THE FR CORPORATION
951 BROOK AVE., NEW YORK 51, N. Y.

Clayton H-N Hypo Neutralizer is designed to remove residual hypo which adheres to photographic films and papers. Available in highly concentrated liquid form, it is said to shorten washing time. The manufacturer recommends it for use with rapid fixing solutions as well as with ordinary fixers. Price of 1 qt. size, \$1.25; 1 gallon size, \$4. For more information, write: Clayton Chemical and Packaging Co., 5420 N. Damen Ave., Chicago 25, Ill.

Super Wide-Angle Panon Camera



range, uses standard 120 roll film, and allows you to make six panoramic exposures without reloading.

Other features include: shutter speeds from 1/2 sec. to 1/200 sec., a focusing range from 3 ft. to infinity, and a 50mm. f/2.8 lens. The shutter release is located on top of the camera and is said to be accessible with the camera in any position. Two spirit levels are provided to give the photographer accurate camera alignment.

The camera may be used for nearby scenes, as well as distant views. Ac-

cording to the manufacturer, portraits can be made with the camera only three feet from the subject, while the user includes any scenic background desired. Price of Super Wide-Angle Panon Camera, \$495; case, \$17.50. For more information, write:

KALIMAR, INC.
1909 S. KINGSHIGHWAY BLVD., ST. LOUIS, MO.

New Ansco High Speed Color Film

Another high speed transparency film for portrait, commercial, industrial and scientific use is now available. Known as Anscochrome Professional Sheet Film, Tungsten Type, it has an exposure index of 25. The film is balanced to give the highest color fidelity when exposures are made under standard 3200K studio illumination. However the new film may also be exposed under clear flashlamp or photoflood lighting by using appropriate filters over the camera lens.

The new Ansco film can be processed by the user, or sent to local film laboratories for professional processing service. It is available in 10-sheet packages in the following sizes: 2 1/4 x 3 1/4 in., \$3.95; 3 1/4 x 4 1/4 in., \$5.63; 4 x 5 in., \$7.69; 5 x 7 in., \$11.77; 8 x 10 in., \$26.30; 11 x 14 in., \$52.50. For information, write:

ANSCO
BINGHAMTON, N. Y.

Changes in Kodak Movie Films

The new, improved Cine-Kodak Plus-X 16mm reversal film is now sold without processing charge included in the price. When used with tungsten illumination it has an exposure rating of 40, instead of the 32 recommended for the older Cine-Kodak Plus-X. The former daylight exposure rating of 50 remains unchanged for the new film. The film is said to offer the 16mm camera user extremely fine grain movies of exceptional sharpness.

In introducing this film, Kodak announces the discontinuation of Cine-Kodak Super-X and Super-XX 16mm reversal films and all Cine-Kodak 8mm black-and-white films as soon as existing stocks are exhausted. The 16mm films are being dropped because the new Plus-X and the previously announced high speed Tri-X reversal films will, according to the manufacturer, provide substantially improved results.

Both Cine-Kodak Plus-X and Tri-X reversal films are packaged for 16mm spool-type cameras, and are available in 16mm magazines on special order.

From now on, all processing of black-and-white movie film will be handled through dealers who will forward film to a processing laboratory. Kodak, however, will provide emergency processing service to dealers unable to make satisfactory arrangements with other laboratories. For more information, write:

EASTMAN KODAK CO.
ROCHESTER 4, NEW YORK

Auxiliary telephoto and wide angle lenses for the Edixa rangefinder model 35mm camera are now available. These coated Japanese-made lenses screw directly into the camera lens, without altering the lens' effective speed. Focusing with the telephoto is done through the rangefinder. However, for distances under ten feet the lens should be set one foot less than rangefinder indicates. The wide angle lens must be focused manually according to a chart supplied. Price of either lens, including filter holder and leather case, \$16.95. Price of a set, including the telephoto and wide angle lenses in double leather case, \$29.95. For more information, write: Spiratone, Inc., 49 West 27 St., New York 1, N. Y.

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...call us collect



MU4-4285

TRADE SAVE TIME—SAVE MONEY!



EXPOSURE METERS

BRAND NEW DEM. MODELS

WESTON MASTER II, reg. 31.50	\$15.95
BEWI AUTOMAT, reg. 29.50	19.25
G. E. D. W. 48, reg. 26.50	17.75
G. E. PR-1, reg. 32.50	23.75
MINILUX AUTO, reg. 24.50	9.95
NORWOOD DIR, reg. 32.95	22.75
SIXTMAT X-3, reg. 29.95	19.25
SEKONIC with case & chain	6.50

KINE EXAKTA VX

with Tessar F:2.8 used	\$124.00
with Xenon F:2 used	132.00
with Biotar F:2 stand-	
ard, used	148.00
with Primo F:1.9 used	138.50
Exa F:2.9, used	34.50
Prism Finder used	17.50
40mm Tessar F:4.5, W.A. used	39.50
40mm Picon F:4.5 W.A. used	22.75
40mm Cassaron F:3.5 W.A. used	24.00
80mm Tessar F:2.8 pre-set, NEW	58.00
135mm Sun F:3.8, Tele., NEW	29.00
135mm Tele-Picon F:3.5 pre-set, NEW	47.95
180mm Tele-Picon F:5.5 pre-set, NEW	47.50
250mm Tele-Picon F:5.5 pre-set, NEW	69.75
360mm Tele-Xenar F:5.5, L.N.	94.25
400mm Tele-Magor F:5.5, L.N.	94.25



SAVE!

4" Cooke F:2.2 tele-lens \$64.50

TAPE RECORDERS

FME dual speed	79.50
Revere 100	64.00
Revere 1700D Keyboard	138.50
Pantron 2-speed, CTI	62.95
TDC Stereotone	138.00

All used, perfect, guaranteed.

IKOFLEX IIA \$98.50

FULLY AUTOMATIC
Latest Model, MX synchro
Zeiss Tessar F:3.5 'T' ctd.
disc. **BRAND NEW**



GRAPHIC 35

complete with case & flash
• F:3.5 ctd. lens
• Synchro shutter
• Cpld. Rangefinder
reg. \$89.50 **USED \$44.25**

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all coated, lightweight, shockproof.
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AUTO-FLEXARET IIIA

- 2 1/2x2 1/4 Reflex, Autom. Filmtransport
- F:3.5 coated Lens
- Synchro shutter, 1-1/300
- built-in selftimer
- Direct sports finder



reg. \$83.95 **USED \$29.95**

CONTAFLEX

TESSAR F:2.8 SYNCHRO
Automatic Diaphragm
WITH TELEPHOTO LENS
USED \$108.00



STEREO SPECIAL

Iloca II, F:3.5 ctd.	32.00
Edinex IIA, F:3.5 Rfdr.	48.00
Kindar F:3.5 Rfdr.	23.95
Kodak Stereo, F:3.5	43.95
Graphic Stereo, F:3.5	38.00
Stereo Realist, F:3.5 Rfdr.	61.25
Revere Stereo, F:3.5 Rfdr.	69.95

All used, perfect, guaranteed.

35mm, REFLEX & ROLLFILM

Argus C3, case and flash	\$69.50
Canon IV-S2, F:1.9 Rfdr.	285.00
Contaflex II, F:2.8 Meter	179.50
Contax II, Sonnar F:2	298.00
Contax IIIA, Sonnar F:2	298.00
Contax IIIA, Sonnar F:1.5	348.00
Kodak Pony F:4.5 synch.	29.75
Kodak Signet, Ektar F:3.5 Rfdr.	75.00
Kodak Retina IIA, F:2 Rfdr.	127.50
Kodak Retina IIIC, F:2Ex. Met	190.00
Leica IIIA, F:2 Rfdr.	336.00
Leica IIIC, F:2 Rfdr.	336.00
Leica IIIF, F:2	336.00
Ricoh 35, case & flash	59.50
Robot 'Star' F:2.8 'MX' synch	79.00
Robot Royal 36, Latest, F:2	325.00
Voigtlander Prominent F:1.5	270.00
Voigtlander Vitessa L, F:2.8	139.50
Voigtlander Vito IIA F:3.5	54.50
Exakta 66, Tess F:2.8	319.50
Graflex Super D 3x4, autom.	289.50
Kodak Chevron, F:3.5 Rfdr.	198.50
Kodak Medalist, Ektar F:3.5	99.25
Kodak Medalist II, Ektar F:3.5	99.25
Ricohflex F:3.5 ctd.	29.95
Rolleicord IV, Xenar F:3.5	61.50
Rolleicord V, Xenar F:3.5 MX	134.55
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Rolleiflex Auto, Xenar F:3.5	71.50
Super Ikonta A, Tess 3.5	99.00
Super Ikonta B, Tess 2.8	139.00
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Super Ikonta C, Tess 3.5	114.00
Voigtlander Bessa II, Skopar 3.5	124.50

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\$17.25
\$61.50
\$74.95
\$79.25
\$71.50
\$43.50
\$61.50
\$76.95
\$54.95
\$58.50

LEICA-CANON SPECIAL

35mm Canon Serenar F:2.8 W. A. lens with case & finder, reg. \$108.20	BRAND NEW \$59.50
85mm Canon Serenar F:1.9 Hi-Speed tele-lens, with case & finder, reg. \$181.70	BRAND NEW \$89.50

MOVIE CAMERAS & PROJECTORS

B & H 220, 10mm F:2.5	39.95	21.25
Cine Kodak Mag. F:1.9	149.50	52.25
Cine Kodak Brownie F:2.7	29.95	17.25
DeJure Fadematic, Mag. F:2.5	127.50	49.50
Revere 88, F:2.5	74.50	28.00
Revere 84, Turret, F:2.5	122.50	46.00
Vistascope 8mm	75.00	39.50
Wollensak 53, roll, 3 lenses.	199.50	125.95
B & H 253 'Monterey' 500W.	79.95	41.95
B & H 'Regent' 500W. case	159.95	91.25
Keystone K 100 latest, case	99.50	54.00
Keystone K 109, splicer, case	169.50	73.25
Kodak Brownie, case	62.00	33.95
Revere 85, 500W	114.50	44.95
B & H Autoload, Mag. F:2.5	174.95	57.25
B & H 700DL, Turret F:1.9	365.00	194.95
Cine Kodak Super 16, F:1.9	38.75	51.95
Pathe Super 16, F:1.9	311.00	214.95
Victor IV, Turret W:3 lenses	278.00	91.25
Vistascope 16mm	125.00	68.95
B & H Diplomat 750W	299.85	153.95
Keystone K161, splicer, case	169.50	71.95
Revere 48, 750W	160.00	69.50
Victor Model 40, Sound	520.00	106.95
B & H 285C, Sound	449.95	245.95
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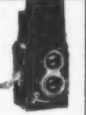
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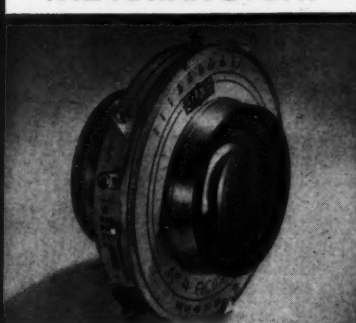
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The ARTAR is a "slow" lens (F:9-F:11). It is a known fact that in the design and manufacture of slower lenses it is possible to provide for corrections which cannot be obtained in reasonably priced so-called "faster" lenses. The GOERZ "RED-DOT" ARTAR has all the attributes of quality which are incorporated in the slower lens of finer correction.

Modern film emulsions are very fast. Modern lighting units are very efficient. Most pictures are taken "stopped down," therefore now is the time to acquire the good "slow" lens.

The ARTAR is an Outstanding Apochromat

This means that the highest degree of color correction over the entire spectrum has been attained. In other words, chromatic aberrations which cause an effect often referred to as "soft-focus" are completely eliminated. The most outstanding color transparencies are made by GOERZ "RED-DOT" ARTARS. The ARTAR also produces needlesharp and completely matched color separation negatives from color transparencies or reflection copy. Its symmetrical construction eliminates distortion, coma and lateral color—three of the most disturbing defects found in lenses of inferior quality.

Why "RED-DOT"

The ARTAR is of a familiar and time-proven design. However modern glass technology has made it possible to improve this design and to achieve highest consistency of quality by employing especially selected, top quality grades of optical glasses. You cannot "pick" a "good" ARTAR lens—all ARTARS are "hand-picked" photo lenses. This improved lens we called the "RED-DOT," to distinguish it from the familiar ARTAR lens in barrel which is now available in a variety of shutters. For example, a 16 1/2" in a #4 Acme Full Synchro sells for \$307.00. A 10 3/4" Artar in Synchro Compur EX/2 sells for \$198.00, or a 6" Artar in barrel (for color separation with enlargers) sells for \$120.50.

The Focal Length

Lenses of long focal length are important prerequisites for many jobs which call for better perspective. On the other hand most lenses of long focal length vary extremely in quality as the focal length increases. "RED-DOT" ARTAR lenses are superb at 6" or 24" or even 47 1/2", or any of the many in-between sizes.

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A CRITICAL OPINION

Last month's article on Kodacolor—"Most Versatile Color Film" drew a raft of comments, mostly favorable. Among the critical letters was this one from George G. Smooke, Advertising Manager, Brumberger Sales Corp., 34 Thirty Fourth St., Brooklyn, N. Y. We print it for your perusal, along with our apologies for omitting to mention that some reasonably priced combination 2 1/4-35mm-Bantam slide projectors are currently available.

Sirs:

Congratulations on your fine informative article in the July issue about Kodacolor—"Most Versatile Color Film." We read it with interest, and are certain many others were as delighted as we are to learn about this new no filter film that can be used both indoors and out. We know it will contribute greatly to furthering the vast advances of color photography.

However we would like to point out a few observations on the closing section of your article concerning your comments on "A new idea in color." You and your readers should be agreeably surprised to know that the owner of a twin lens reflex camera is not "quite limited in his ability to shoot and project color." Not only does he have a wide choice of color films to choose from, including Anscochrome, Ektacolor, and Kodacolor, but he does have a wide choice of slide projectors to show his pictures. 2 1/4 Reflex Slide Projectors are made by such companies as Bell & Howell, American Optical, Viewlex, and Brumberger. Our very popular Brumberger Riviera Model 1422, is definitely

not in the large and expensive category. Cost is just \$59.50, and an accessory 35mm carrier with which to show all 35mm, Bantam and Super Slides is only \$3.95. (This is the same as the average price of a 35mm projector of like quality.)

Many laboratories processing 120 color film not only give the user the advantage of fast service (often 24 hours), but they will also mount them in cardboard mounts such as supplied by Ansco, at no extra charge. For permanent mounting there are many glass and metal binders available including the easy to use Brumberger 2 1/4 square slide mounts. Thus the user of the full 2 1/4 square slide gets the advantages of economy in film costs, fast commercial processing service, and a color slide that has greater detail and clarity giving more satisfaction and pleasure when viewed.

You could very well consider giving this subject the full benefit of an article in some future issue. We do know from our sales charts that there are a great many more people realizing the advantages of larger film color slides. Our sales of allied accessories, such as 2 1/4 sq. slide files, table viewers, and binders are all well ahead of previous years. The new fast color film speeds have been, we are sure, an excellent reason. And in September, we will have the Brumberger Automatic Changer for 2 1/4 slides available for all owners of our Fleetwood and Riviera Projectors.

We will be very glad to co-operate with you in any way.

George G. Smooke
Advertising Manager
Brumberger Sales Corp.
34 Thirty Fourth St.
Brooklyn 32, N. Y.

SALON Calendar

*1ST FRESNO INTERNATIONAL SALON OF PHOTOGRAPHY

Closes: Sept. 12

Exhibit: Oct. 5-14

Fee: \$1 for 4 prints

Sponsored by the Fresno Camera Club and Fresno District Fair. For information and entry blanks, write to Elmer Lew, 1112 West Andrews, Fresno 5, Calif.

*9TH MAGIC EMPIRE INTERNATIONAL COLOR SLIDE EXHIBIT

Closes: Sept. 29

Exhibit: Oct. 15, 16, 19, 22

Fee: \$1 for 4 slides, 2 x 2

Sponsored by the Tulsa Camera Club, Tulsa, Oklahoma. For information and entry forms, write to Frances R. Elspersman, Exhibit Director, 706 South Cheyenne, Tulsa, Okla.

*NEWCASTLE UPON TYNE INTERNATIONAL EXHIBITION OF PHOTOGRAPHY

Closes: Prints, Sept. 12

Slides, Sept. 26

Exhibit: Oct. 13-Nov. 3

Fee: \$1 for 4 prints or 4 slides

Sponsored by the Newcastle upon Tyne Photographic Society. For information and entry forms, write to Mrs. D. Walker, 37 Newminster Road, Newcastle upon Tyne 4, England.

*NORTHWEST INTERNATIONAL PHOTOGRAPHIC SALON

Closes: Sept. 1

Exhibit: Sept. 15-23

Fee: \$1 for 4 prints

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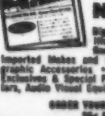
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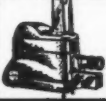
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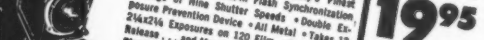
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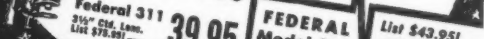
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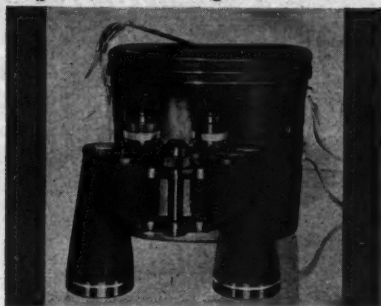
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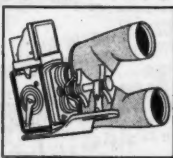
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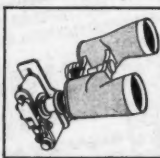
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modern STEREO

by HAROLD R. LUTES

Which for you? Kodachrome, Anscochrome, Ektachrome? Whatever the film, don't forget to use your depth of field scale.



In days of yore many stereo fans believed that there was one film alone and it was Kodachrome. With the advent of both Anscochrome and Ektachrome in 35mm however, the old standby is getting a bit of competi-

tion. Well, which *should* you use, Ektachrome, Anscochrome or Kodachrome? Is one better than the other? The other day I was lucky enough to see a series of comparison shots made on both Kodachrome and Anscochrome. Of course such comparative shots can't be taken really seriously as scientific proof of what one film will do that the other won't, but sometimes they can give you some hints for your own photography. The slides I saw were all taken in an area under strong sunlight with dense shadows. The new Anscochrome film seemed to hold color with excellent rendition in the shadow area which generally turns out quite blue in my Kodachrome slides. If this ability to render colors accurately in the shadows is a characteristic of the new Anscochrome it should prove a really fine material for stereo photography, particularly in such locations as forests or the beach where there is a great contrast of lighting values and often heavy shadows. The 32 daylight exposure index of the new Anscochrome is certainly a great advantage over the slower color films. It allows you to use smaller diaphragm openings and thus increase your depth of field. Stereo certainly benefits from overall sharpness from foreground to background (more about depth of field later).

Kodak Ektachrome is another new 35mm material with an exposure index of 32. When using it, I noticed that reds record strongly and blues seem quite brilliant. Although all the colors seem bright, middle tone values appear quite warm. However, I haven't had an opportunity as yet to compare the Ektachrome directly with Anscochrome and Kodachrome.

While both the new films offer the stereo photographer a great many advantages over the slower Kodachrome, the old standby still is holding its own. You can detect the graininess of both Anscochrome and Ektachrome. It appears coarser than the graininess of

Kodachrome. When you need the speed there is no doubt that the new films will let you take stereo where it was impossible before. When you have plenty of light and the contrast range is not too great, you will probably want to stick to Kodachrome.

About depth of field

We've mentioned depth of field in connection with the new films. Although many stereo fans disregard the depth of field scale on their cameras and merely set their controls by rangefinder, the depth of field scale is a very important piece of equipment, probably more important in stereo than in any other field of photography.

Although many old hands at stereo have probably been using the depth of field scales religiously, it might be a good idea to review it for the novices.

With your rangefinder, focus carefully on the closest object to the camera that will appear in your picture. Note this distance on your focusing scale. Now focus on the **furthest** object within your picture area and check this distance on the scale. These two distances, close and far, are the limits of the necessary depth of field. Examine your camera. You'll probably find a depth of field scale located around the focusing knob or the lens mounts. This scale is made up of two sets of identical lens aperture numbers, left and right of the focusing scale marker. Rotate the focusing knob, or lens mounts, back and forth until the two points on the distance scale, near and far, fall on or between identical aperture settings. This then is the aperture you must use. When your near and far subject distance settings are centered on, or fall between, the two identical aperture markings on the depth of field scale, the lens is focused properly. You need now only set your lenses to the proper aperture and with your exposure meter or table find the correct shutter speed to use in connection with this lens opening.—THE END

Editor's correction: In Dr. Lute's May stereo column on close-ups, an error concerning the proper separation distance appears. Under rule 4 on page 42 the separation distance should have been 1/15 instead of 1/5. The beginning paragraph under rule 4 should read as follows:

"If the general rule of using a lens separation distance of one-fifteenth the subject-to-lens distance is used you will have very acceptable results. For example: at a 15-inch subject distance, a 1-inch interlens spacing would be used, at 3 1/4 inches, 1/4 inch distance."

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Professional 800W	99.50	49.50
Deluxe Mod F 300W w/smi	99.50	49.50
Deluxe Mod F 300W w/smi	99.50	49.50
Viewlex Mod 25C SS 300W	69.75	43.50
Viewlex Mod 25C SS 300W	69.75	43.50
Viewlex V35LA w/auto 300W	64.45	42.50
Viewlex V35 w/man 300W	79.95	39.50
Viewlex V35 w/man 300W	79.95	39.50
Viewlex V3 150W w/change	63.00	34.50
Viewlex V3 150W w/change	63.00	34.50
Viewlex V445 300W	58.50	27.50
Project-matrix 58 w/S tray	69.95	34.50
Project-matrix 58 w/S tray	69.95	34.50
auto cc	74.50	34.50
auto cc	74.50	34.50
A.G. Reviewer 800W	98.00	47.50
A.G. Reviewer 800W	98.00	47.50

	New	Used
B&N 200 auto load f2.s.	174.95	82.50
B&N 200T f2.s.	219.00	109.50
B&N 200T f2.s. Compas	219.00	109.50
B&N DR 70 f2.s.	186.50	93.25
Bolox H16 Loader f1.s.	269.50	141.50
Bolox H16 Loader f2.s.	269.50	141.50
Keystone Criterion A9 f2.s. 114	87.21	43.61
Keystone Criterion A12 f1.s. 169.50	84.25	42.13
Keystone Executive K51 mag. f2.s.	139.50	64.75
Keystone Executive K56		
Reverse Mod C26 f2.7 FF	189.50	92.51
Reverse Mod 36 f2.s.	187.50	93.75
Reverse Mod 36 f2.s.	139.50	69.75
Reverse Mod 101 spool f2.s.	139.50	69.75
Reverse 103 3 lens turret.	252.50	130.00
Reverse Mag. Mod 93 f1.s.	282.50	92.50
Wollensak 93 w/3 lens f1.		
f1.9, f7.25 w/3 lens, f3.2 f2.s.	387.50	143.50

[illegible]

	New	Used
B&H 122 Regent, cc		
500W w/reverse-----	179.95	89.50
B&H 253 Monterey, cc 500W..	99.95	44.50

STEREO PROJECTORS			New	Used
Nord 2	f3.5	2-500W		
Blower	Cooled	-----	\$9.50	49.50

2-f3.5 2-100W.....	449.50	169.5
Stereo Realist 82		
2-f3.3 2-1000W.....	595.00	299.5
TDC Vivid 2-f3.5 2-500W..	149.50	74.5
TDC Vivid Deluxe		
2-f3.5 2-750W.....	179.50	84.5

ELECTRONIC FLASH		
		New Used
Baby Snitzi 45W sec.		39.50 19.00
Braun Hobby Standard 50W		55.50 29.00
Color 1 22W sec.		56.00 29.00
Color 2 50W sec.		56.00 29.00
Econo Flash 111A 93W sec.		59.50 29.00
Rating 90-100		110.00 54.00
FR Roll II 50W sec.		42.50 34.00
Flash 100 50W sec.		42.50 34.00
Strobflash II 100W sec.		115.00 59.00
Strobflash 100 100W sec.		115.00 59.00
Holland Strobflash 7 40W sec.		95.95 28.50
Strobflash 7A 50W sec.		95.50 28.50
Strobflash 7B 50W sec.		95.50 28.50
Strobflash III 6800K		139.00 67.00
Strobflash IV Wet and AC		139.00 184.00
Strobflash V Salt Pak HR40		119.50 59.00
Color Temp		
Strobflash 100 Guide 388		141.60 74.00
Megafume Mod II 100W sec.		175.00 83.00
Model III 200W sec.		267.00 137.00
3500K Color Temp		
3500K Guide 80		44.00 24.00
Nightly Light Deluxe 3300K		79.50 39.00
Strobflash 100 Guide 80		79.50 39.00
3340 Guide 80		89.50 44.00
3110 AC Guide 80		82.50 39.00
Strobflash 100 Guide 80		89.50 39.00
Ultrablitz Expert IV 80W sec.		89.00 39.00
Reporter I 225W sec.		194.50 97.00

LENS FOR NIKON, LEICA, CONTAX, CANON		New	Used
1	28mm f/2.8	\$14.95	\$12.95
2	35mm f/2.8	\$14.95	\$12.95
3	50mm f/1.7	\$19.95	\$17.95
4	50mm f/2.8	\$14.95	\$12.95
5	55mm f/2.8	\$14.95	\$12.95
6	58mm f/1.9	\$24.95	\$22.95
7	58mm f/2.8	\$14.95	\$12.95
8	60mm f/2.8	\$14.95	\$12.95
9	70mm f/2.8	\$14.95	\$12.95
10	85mm f/2.8	\$19.95	\$17.95
11	105mm f/2.8	\$24.95	\$22.95
12	135mm f/2.8	\$29.95	\$27.95
13	200mm f/2.8	\$49.95	\$47.95
14	280mm f/4.5	\$79.95	\$77.95
15	300mm f/4.5	\$79.95	\$77.95
16	400mm f/5.6	\$99.95	\$97.95
17	500mm f/8	\$149.95	\$147.95
18	600mm f/8	\$179.95	\$177.95
19	800mm f/11	\$249.95	\$247.95
20	1000mm f/11	\$299.95	\$297.95
21	1200mm f/11	\$349.95	\$347.95
22	1500mm f/11	\$449.95	\$447.95
23	2000mm f/11	\$599.95	\$597.95
24	2500mm f/11	\$749.95	\$747.95
25	3000mm f/11	\$899.95	\$897.95
26	4000mm f/11	\$1199.95	\$1197.95
27	5000mm f/11	\$1499.95	\$1497.95
28	6000mm f/11	\$1799.95	\$1797.95
29	8000mm f/11	\$2499.95	\$2497.95
30	10000mm f/11	\$2999.95	\$2997.95
31	12000mm f/11	\$3499.95	\$3497.95
32	15000mm f/11	\$4499.95	\$4497.95
33	20000mm f/11	\$5999.95	\$5997.95
34	25000mm f/11	\$7499.95	\$7497.95
35	30000mm f/11	\$8999.95	\$8997.95
36	40000mm f/11	\$11999.95	\$11997.95
37	50000mm f/11	\$14999.95	\$14997.95
38	60000mm f/11	\$17999.95	\$17997.95
39	80000mm f/11	\$24999.95	\$24997.95
40	100000mm f/11	\$29999.95	\$29997.95
41	120000mm f/11	\$34999.95	\$34997.95
42	150000mm f/11	\$44999.95	\$44997.95
43	200000mm f/11	\$59999.95	\$59997.95
44	250000mm f/11	\$74999.95	\$74997.95
45	300000mm f/11	\$89999.95	\$89997.95
46	400000mm f/11	\$119999.95	\$119997.95
47	500000mm f/11	\$149999.95	\$149997.95
48	600000mm f/11	\$179999.95	\$179997.95
49	800000mm f/11	\$249999.95	\$249997.95
50	1000000mm f/11	\$299999.95	\$299997.95
51	1200000mm f/11	\$349999.95	\$349997.95
52	1500000mm f/11	\$449999.95	\$449997.95
53	2000000mm f/11	\$599999.95	\$599997.95
54	2500000mm f/11	\$749999.95	\$749997.95
55	3000000mm f/11	\$899999.95	\$899997.95
56	4000000mm f/11	\$1199999.95	\$1199997.95
57	5000000mm f/11	\$1499999.95	\$1499997.95
58	6000000mm f/11	\$1799999.95	\$1799997.95
59	8000000mm f/11	\$2499999.95	\$2499997.95
60	10000000mm f/11	\$2999999.95	\$2999997.95
61	12000000mm f/11	\$3499999.95	\$3499997.95
62	15000000mm f/11	\$4499999.95	\$4499997.95
63	20000000mm f/11	\$5999999.95	\$5999997.95
64	25000000mm f/11	\$7499999.95	\$7499997.95
65	30000000mm f/11	\$8999999.95	\$8999997.95
66	40000000mm f/11	\$11999999.95	\$11999997.95
67	50000000mm f/11	\$14999999.95	\$14999997.95
68	60000000mm f/11	\$17999999.95	\$17999997.95
69	80000000mm f/11	\$24999999.95	\$24999997.95
70	100000000mm f		

21mm	Elgong f4.5 WA	249.00	149.00
25mm	Elgong f4.5 WA	249.00	149.00
25mm	Nikkor f3.5 WA	180.00	37.50
35mm	Elmar f3.5	96.00	37.50
35mm	Nikkor f3.5 WA	180.00	37.50
35mm	Nikkor f2.5 WA	139.00	50.00
35mm	Elmar f2.5	139.00	50.00
50mm	Sennar f2.5	110.00	49.00
50mm	Sennar f2.5	110.00	49.00
50mm	Nikkon f2.5	89.00	49.00
50mm	Nikkon f2.4	180.00	74.00
50mm	Summitar f2.5	88.00	44.00
50mm	Summitar f2.5	88.00	44.00
55mm	Canon f3.5	238.00	160.00
55mm	Canon f3.5	238.00	160.00
55mm	Zeiss Sennar f2	238.00	114.00
55mm	Zeiss Sennar f2	238.00	114.00
55mm	Sennar f2.5	238.00	115.00
55mm	Sennar f3.5	238.00	115.00
55mm	Sennar f2	238.00	109.00
60mm	Elmar f4	70.00	45.00
60mm	Canon f4	180.00	45.00
105mm	Nikkor f2.5	183.00	78.00
105mm	Hektor f2.5	183.00	78.00
135mm	Hektor f4	135.00	72.50
135mm	Hektor f4	135.00	72.50
135mm	Zeiss Sennar f4	144.00	74.00
135mm	Sennar f4	144.00	74.00
180mm	Nikkor f2.5	495.00	129.50
180mm	Nikkor f2.5	495.00	129.50
250mm	Nikkor f4	124.00	49.00
400mm	Yelco	124.00	49.00
400mm	Novoflex f5.6	189.00	90.00

	New	Used
35mm f2.8 Angenieux WA _	99.50	49.5
40mm f3.5 Makro-Kilar ---	89.95	42.5
40mm f4.5 Tessar	75.00	39.5

[illegible]

Bower Pocket 48" high	10.75	8.50
Bower Pocket 55" high	16.50	12.25
DaLite Unipod 60" high	6.50	4.50
Graflex Speed 67" high	19.95	14.50

EXPOSURE METERS		
Argus Model L3 w/incident	New used	
Light adapter cc	16.99	8.50
Argus Model L3	22.99	9.99
Norwood M2	32.95	16.40
Argus Model M3	18.95	8.50
GE PR1	18.95	8.50
DeJux Dual Professional	26.95	13.50
Argus Model M3	18.95	8.50
GE Mascot PR30 cc	18.95	9.95
Argus Model Duxion w/chain	13.95	6.95
Sixicon III	24.95	12.95
Shinji Shue Pro Camera	24.95	12.95
Leica Master 2 w/booster &	28.00	12.50
2 cc	24.00	12.95
Argus Model L3 w/booster	24.95	12.95
Minot Meter cc & chain	37.95	13.50
Sekonic Compact cc	8.49	4.50
Sekonic III Professional	24.95	13.50
Skan Delux	24.50	9.50
Argus Model M3	18.95	8.50
Weston DR 853 cc	18.00	13.00
Weston Master III 735 Still	18.50	13.00
Argus Model M3	18.95	8.50
Weston Master III 250	32.50	19.25

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Airquipt	2.25	ea 10 for	14.00
Viewlex	1.50	ea 10 for	4.75

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12 Trays	6.95	34 Trays	10.95
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16mm MOVIE LENSES	
	New Used
16mm F1.8 50mm	100.00 50.00
16mm F1.8 75mm	120.00 60.00
16mm F1.8 100mm	140.00 70.00
16mm F1.8 150mm	180.00 90.00
16mm F1.8 200mm	220.00 110.00
16mm F1.8 250mm	260.00 130.00
16mm F1.8 300mm	300.00 150.00
16mm F1.8 350mm	340.00 170.00
16mm F1.8 400mm	380.00 190.00
16mm F1.8 450mm	420.00 210.00
16mm F1.8 500mm	460.00 230.00
16mm F1.8 550mm	500.00 250.00
16mm F1.8 600mm	540.00 270.00
16mm F1.8 650mm	580.00 290.00
16mm F1.8 700mm	620.00 310.00
16mm F1.8 750mm	660.00 330.00
16mm F1.8 800mm	700.00 350.00
16mm F1.8 850mm	740.00 370.00
16mm F1.8 900mm	780.00 390.00
16mm F1.8 950mm	820.00 410.00
16mm F1.8 1000mm	860.00 430.00
16mm F1.8 1050mm	900.00 450.00
16mm F1.8 1100mm	940.00 470.00
16mm F1.8 1150mm	980.00 490.00
16mm F1.8 1200mm	1020.00 510.00
16mm F1.8 1250mm	1060.00 530.00
16mm F1.8 1300mm	1100.00 550.00
16mm F1.8 1350mm	1140.00 570.00
16mm F1.8 1400mm	1180.00 590.00
16mm F1.8 1450mm	1220.00 610.00
16mm F1.8 1500mm	1260.00 630.00
16mm F1.8 1550mm	1300.00 650.00
16mm F1.8 1600mm	1340.00 670.00
16mm F1.8 1650mm	1380.00 690.00
16mm F1.8 1700mm	1420.00 710.00
16mm F1.8 1750mm	1460.00 730.00
16mm F1.8 1800mm	1500.00 750.00
16mm F1.8 1850mm	1540.00 770.00
16mm F1.8 1900mm	1580.00 790.00
16mm F1.8 1950mm	1620.00 810.00
16mm F1.8 2000mm	1660.00 830.00
16mm F1.8 2050mm	1700.00 850.00
16mm F1.8 2100mm	1740.00 870.00
16mm F1.8 2150mm	1780.00 890.00
16mm F1.8 2200mm	1820.00 910.00
16mm F1.8 2250mm	1860.00 930.00
16mm F1.8 2300mm	1900.00 950.00
16mm F1.8 2350mm	1940.00 970.00
16mm F1.8 2400mm	1980.00 990.00
16mm F1.8 2450mm	2020.00 1010.00
16mm F1.8 2500mm	2060.00 1030.00
16mm F1.8 2550mm	2100.00 1050.00
16mm F1.8 2600mm	2140.00 1070.00
16mm F1.8 2650mm	2180.00 1090.00
16mm F1.8 2700mm	2220.00 1110.00
16mm F1.8 2750mm	2260.00 1130.00
16mm F1.8 2800mm	2300.00 1150.00
16mm F1.8 2850mm	2340.00 1170.00
16mm F1.8 2900mm	2380.00 1190.00
16mm F1.8 2950mm	2420.00 1210.00
16mm F1.8 3000mm	2460.00 1230.00
16mm F1.8 3050mm	2500.00 1250.00
16mm F1.8 3100mm	2540.00 1270.00
16mm F1.8 3150mm	2580.00 1290.00
16mm F1.8 3200mm	2620.00 1310.00
16mm F1.8 3250mm	2660.00 1330.00
16mm F1.8 3300mm	2700.00 1350.00
16mm F1.8 3350mm	2740.00 1370.00
16mm F1.8 3400mm	2780.00 1390.00
16mm F1.8 3450mm	2820.00 1410.00
16mm F1.8 3500mm	2860.00 1430.00
16mm F1.8 3550mm	2900.00 1450.00
16mm F1.8 3600mm	2940.00 1470.00
16mm F1.8 3650mm	2980.00 1490.00
16mm F1.8 3700mm	3020.00 1510.00
16mm F1.8 3750mm	3060.00 1530.00
16mm F1.8 3800mm	3100.00 1550.00
16mm F1.8 3850mm	3140.00 1570.00
16mm F1.8 3900mm	3180.00 1590.00
16mm F1.8 3950mm	3220.00 1610.00
16mm F1.8 4000mm	3260.00 1630.00
16mm F1.8 4050mm	3300.00 1650.00
16mm F1.8 4100mm	3340.00 1670.00
16mm F1.8 4150mm	3380.00 1690.00
16mm F1.8 4200mm	3420.00 1710.00
16mm F1.8 4250mm	3460.00 1730.00
16mm F1.8 4300mm	3500.00 1750.00
16mm F1.8 4350mm	3540.00 1770.00

[illegible]

	New	Used
5.5mm f2 Pizar, FF-----	79.50	49.50
5.5mm f1.8 Switar, FOC----	119.50	69.50
7mm f1.9 FF Unipar-----	59.98	20.00

0.8° F1.8 Switar	FOC	114.50	87.00
0.8° F1.8 Sinar	FF	96.00	72.00
0.8° F1.8 Sinar	FF	49.50	38.00
0.8° F1.8 Cine Raptar	FF	108.00	15.00
0.8° F1.8 Cine Raptar	FF	108.00	15.00
13mm F1.8 Xenon	FOC	100.30	40.00
13mm F1.8 Cine Kitanon	FOC	41.00	35.00
13mm F2.8 Cine Raptar	FF	108.00	20.00
13mm F2.8 Cine Raptar	FOC	41.25	19.98
13mm F2.8 Cine Raptar	FOC	87.78	26.00
13mm F2.8 Cine Raptar	FF	108.00	20.00
1.8° F1.9 FM Unitel		99.98	19.98
38mm F2.8 Elgset			
38mm F2.8 Cinematr.		39.98	18.00
38mm F3.5 Elgset			
38mm F3.5 Cinematr.	FF	17.98	12.00
38mm F2.8 Cine Kitanon	FOC	46.90	20.00
38mm F2.8 Cine Kitanon	FOC	46.90	20.00
38mm F2.8 Cine Kitanon	FF	46.90	20.00
38mm F2.8 Cine Kitanon	FF	46.90	20.00
38mm F2.8 Cine Kitanon	FF	80.00	35.00
38mm F2.8 Cine Kitanon	FF	80.00	35.00
40mm F1.8 Cine Xktar	FOC	114.00	70.00

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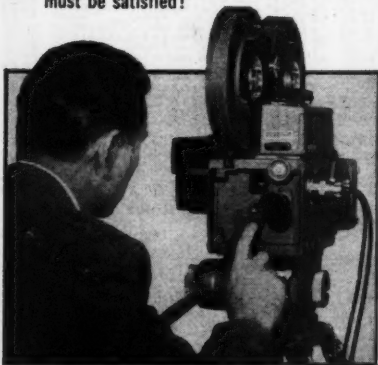
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the YOUNG photographer

by HARRY A. GOLDSTEIN, APSA

Would you like a school camera club? Here's how to get started, handle finances, plan programs, and get outside help.



Hi, young photographers. For some time the folks at MODERN PHOTOGRAPHY magazine have felt that young photographers should have a special column of their own in this magazine. Therefore, from now on,

this is going to be your special column. We want you to send us your questions and tell us what you would like us to discuss. This is also your opportunity to tell others just what you and your photo club are doing.

Fifteen years ago I was asked by a group of high school students to help them organize a photography club and be their advisor. The problems we've faced since that time have been exciting and interesting. I will never forget our first film developing room—a janitor's closet! From this humble beginning we developed a program of regular classes in photography, and our club, the Badger Camera Clickers, is still going strong.

Since September, 1955, I have received over 300 letters from young folks, teachers, and those who wish to organize a photography club or class in photography in their school. The question most often asked was, "How can we organize and finance a photography club?" I will give you a method that has been successful for many groups, plus some ideas on how to raise money for equipment, field trips, and social parties.

Just as soon as school has started, meet with all those who are interested in photography. Get their names, addresses, and a list of the equipment they possess. Some groups start as all-boy groups, while others have both boys and girls in their club. From the beginning we have had both girls and boys in our club. Talk it over among yourselves. Make it clear that this is going to be a permanent club. The next step is to find a sponsor or advisor. I suggest that you first approach your graphic arts teacher. If you do not have such a teacher in your school, then speak to an industrial arts teacher. You will find your teacher

more than willing to help you organize. The next step is to meet with the principal of the school. Your sponsor will arrange such a meeting. Explain carefully to your principal just why you feel the school should have a photography club. Principals are eager to help students who are sincere. He will arrange suitable meeting and darkroom space. Your next problem is equipment. At first you will have to use equipment supplied by some of the members. The sponsor will endeavor to secure some equipment from the school. Do not expect much until your club has had time to prove itself.

About finances

An excellent way to finance your club, and one which we have used successfully, is to take photographs at school dances and carnivals. At first we used a 35mm camera. Pictures were taken with floodlights, and delivered a week later. Five years ago the group decided to investigate the possibilities of the Polaroid Land camera. We secured a camera on a trial basis from our local photo shop. The club earned enough at our first try-out to pay half the cost of the camera. Needless to say, we were more than happy. We mount the pictures in a simple folder of art paper and sell them for fifty cents each. Our Polaroid camera plus ten-cent weekly dues has kept us financially in good condition. For example, this year we took a trip to the Grand Canyon, a distance of over 1,000 miles, went on four field trips, and held two parties. The club also purchased equipment, books, photo club pins, and photo paper for contests.

Every club should be organized for a purpose, if it is to succeed. In the first place, your club will give photographic service to the school by taking pictures for school publications. Secondly, you will be learning and preparing yourselves for a useful role in society, and finally, your club will provide entertainment and recreation, particularly on field trips and at social affairs. All work and no play is not any better for young folks than all play and no work. Be sure to give several parties during the year, and go on some trips together to take pictures.

You may want to write to others for more ideas on how to have a successful photography club. Write to the Camera Club and School Division, Eastman Kodak Company, 343 State Street,

(Continued on page 50)



**STOP NOW!
HOLD ON!
YOU DON'T WANT
TO SKIP THIS PAGE**

FILM

35mm FILM

35mm x 100 ft	Kodak Background X	1.25
35mm x 100 ft	Dupont Superior No. 1	1.25
35mm x 100 ft	Dupont Superior No. 2	1.35
35mm x 100	KODAK PLUS-X	1.75
35mm x 100 ft	Kodak Super XX	1.75
35mm x 100 ft	Anso Ultra Speed	1.75
35mm x 100 ft	Positive Duplicating	1.49
35¢ per roll post & ins		

35mm ANSCO COLOR

28 ft of color film. Load your own cartridges. Use indoor & out. EACH (Specify) 45¢ post

35mm x 200 ft	Kodak Plus X	3.25
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35mm EKTACHROME

28 exposure cartridges. Daylight or tungsten. Minimum order 3 for 2.25 EACH 35¢ post

120 & 620 ROLL FILM

SUPER XX	10 ROLLS	2.25
IMPA-RED		
25¢ post & ins		

MOVIE FILM

Following without processing		
16mm x 50	Infra-Red Neg (Reels)	10 for 4.50
16mm x 50	Kodak Super XX Neg Reel	ea 1.10
Following with Free processing		
16mm x 50	Kodak Super XX Neg	ea 2.30
16mm x 50	Kodak Super X Neg	ea 2.30
16mm x 100	Kodak Super X	each 2.95
16mm x 100	Kodak Super XX	each 2.95
16mm x 100	Kodachrome Day	each 7.25

CUT FILM

4x5	Infra Red	25	1.15
4x5	Orho X	25	1.15
4x5	Triple X Orho	25	1.15
4x5	Anso Color Daylight	10	1.90
4x5	Kodak Commercial Orho	25	1.95

All film and paper guaranteed until January 1957 or later. Minimum order \$2.50.

TELE-WIDE ANGLE COMBO

2 lenses for price of one.
1 1/2" f1.9 TELE PLUS 7 mm
f7.5 WIDE ANGLE. For
all 8mm cameras Value
\$75.00
BRAND NEW
\$48 add \$2.95
Leather case 75¢ ea. 45¢ post & ins

3" f1.9 MOVIE LENS

Fits all 16mm movie
cameras 3x magnifica-
tion coated lens; click
stops BRAND NEW
27.50
45¢ post & ins Leather case 75¢

HOME MOVIE SCREENS

Glass bonded fabric.
Tripled strand. Value much
higher
30x40" 6.95
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37x50" 10.95
50x60" 13.40
* 1.25 post ship express

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5 x 10 x 12 Holds every-
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Compartmented. BRAND
NEW
11.95
45¢ post & ins

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SIZE	TYPE	QUANT PRICE
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8x10 Bromide, Single wt., glossy grades
1, 2, 3 & 4 100 sheets 3.47

10x10	Malsbrome, DWSM 1,2,3	100 2.67
10x10	Varigam, DWSM Hi-Sp	250 7.50
10x10	Varigam, SWSM Reg	250 7.50
10x10	Haloid, SWGL I	100 3.49

8x10 Varigam, Single wt semi-matte
300 sheets 10.50 100 sheets 3.75

11x14	Malsbrome, SW Lat 1,2,4	50 2.50
11x14	Malsbrome, DWGL I	50 1.75
11x14	Varigam, SWSM Hi-Sp	50 3.75

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glossy, Grade 2, 50 sheets 3.75

20x24	Defender Value Black, SWSM I	72 2.95
20x24	Kodabromide, SWSM E4	50 7.50
20x24	Malsbrome, DWSM I	75 1.95
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24x30	Brown, DWSM 2	125 24.50
24x30	Brown, DWSM 4	125 22.50
24x30	Brown, DWSM I	125 21.50

Estimate & include postage

CONTACT PAPER

1 1/2x2 1/2	Auto Value, SWGL No. 2	3 gr 1.90
2 1/2x3 1/2	Industrial, DWSM No. 3	300 3.00
4x5	Am, SWGL F2	gross 1.25
4x5	Contact, SWGL 1,2,3,4	gross 1.25
7 1/2x7 1/2	Contact, SWGL FO	250 1.35
8x10	Contact SWSM 1,2,3,4	100 1.75
8x10 1/2	Contact, Light wt 2,3	100 2.00

8x10 Single wt glossy contact
Grades 2 & 3 ... 100 sheets 2.75

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20"x30"	Enlarging DWSM 2, 3	4.95
20"x30"	Malsbrome DWGL 2, 3, 4	4.95
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optics. Adaptable to any
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Rapid-success on air
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Guaranteed 64.50
Ship wt 25 lbs

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The camera that made
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moves easily—adaptable
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With case & straps.
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Coated optical pre-
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mount; click stop
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field scale (specify
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metal. Rec \$84.50.
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Choose the camera in the condition you wish. Column A-1 is
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This list is published as a price guide. All items
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35mm CAMERAS		
	NEW	
Argus C-3 f3.5 case, flash	68.50	A-1 42.50
Argus C-4, f2.8 CRP, M-X	84.50	B-1 32.95
Canon IV, f1.8	284.00	39.50
Contessa, f2.8 ctd	159.50	131.50
Contaflex I, ctd f2.8 Tessar	169.50	67.50
Contaflex II ctd f2.8 Tessar	199.50	67.50
Contax D, f2.8 Biotar	282.00	122.00
Graphic 35 f3.5, Case & Bath	66.00	55.50
Kodak Signet f3.5	75.00	52.50
Kodak 35, f4.5	127.50	37.25
Kodak Retina III C f2 ctd Schneider Xenon	137.50	18.95
Leica IIIC, f2 Summarit	358.00	110.00
Leica IIIF, f1.5 Summarit	358.00	98.50
Leica IIIF, f2 Summarit	268.50	170.00
		142.00
MOVIE EQUIPMENT		
8mm B & H 134 TA, f1.9	159.95	89.50
8mm B & H 172 A, f1.9	159.95	109.50
8mm Cine Kodak Mag, f1.9 ctd	149.50	62.50
8mm Revere B-61, f1.9 ctd	127.50	77.50
8mm Revere B-63, f2.8 ctd	142.50	55.00
8mm 500W B & H Monterey 253 case	79.95	55.00
8mm 500W B & H Revere, case	179.95	44.50
8mm 750W DeJur	159.50	99.50
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Bosley Jubilee Set-o-matic w/case & flash.49.50
Boley C f3.2 lens, synchro.44.50
Contax IIA w/f2.8 Sonnar.189.00
Contax IIIA w/f1.5 Sonnar.184.00
Kodak Retina IIA f2 MX Synchro.79.50
Kodak Retina IIC f2.8 MX Synchro.97.50
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• 100mm f4.5 Serenar ctd telephoto.39.50
• 90mm f4.5 Elmar ctd screw mt telephoto.57.50
• 135mm f4.5 Hektor ctd screw mt telephoto.84.50

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• 85mm f2.8 Nikkor ctd telephoto.94.50
• 105mm f2.5 Nikkor ctd telephoto.94.50
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- # 584—Pin Ups
- # 585—Pin Ups
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YOUNG PHOTOGRAPHER

(Continued from page 46)

Rochester 4, New York, and to the Camera Club and School Division, Ansco, Binghamton, New York. If you wish some excellent material on courses of study, write to Mr. J. B. Woodson, Jr., Public Relations Department, E. I. du Pont de Nemours and Company, Wilmington 98, Delaware.

In laying out the new darkroom, try to keep it simple and easy to clean. However, before building your darkroom it would be well to send a drawing or a blue print to Mr. A. L. Ter Louw, Educational Consultant, Eastman Kodak Company, 343 State St., Rochester 4, New York. Mr. Ter Louw has been the "frontier thinker" in the whole program of photography for young folks. He has been both an inspiration and teacher to all who know him. You will hear more about Mr. Ter Louw and his ideas.

Mr. Otis H. Chidester, director of the Graphic Arts Department at Tucson, Ariz., High School, had an article complete with plans for an excellent photo lab published in the March, 1956 issue of *Industrial Arts and Vocational Education*. If you cannot obtain a copy of this magazine, you can obtain a reprint by having a teacher in your school write to Mr. Sam Burt, Executive Secretary, The International Graphic Arts Association, 719 Fifteenth St., N.W., Washington 5, D. C.

More practical help

If you wish to have me look over a drawing of your darkroom before you build, please send a drawing to Harry A. Goldstein, APSA, at Tucson High School, Tucson, Ariz. I'll return it quickly with suggestions.

The Photographic Society of America (PSA), 2005 Walnut St., Philadelphia 3, Pa., is making plans that will be of interest to all young photographers in clubs. I'll have more information after the PSA Convention at Denver the end of this September. In the meantime, it would be worthwhile to have your club join the Photographic Society of America. For dues amounting to \$10.00, your club will receive many exhibits, and a copy of the PSA Journal each month. Lectures are also available.

I hope many of you will write to me. Each letter received will be carefully read. Those that will be of the greatest interest to other young photographers will be published in this column. Personal answers will of necessity not be possible at this time.

—THE END

Harry A. Goldstein, BA, MA, APSA, and teacher of photography at the Tucson (Arizona) High School, has taught photography and been a club sponsor for the past 15 years. Recently The Photographic Society of America made him an Associate, and awarded him the Service Commendation for service to young photographers. Ed.

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Published by the largest and oldest photographic book publishers in America, this book carefully avoids hazardous listings. The market guide contains nearly 1,000 authorized and up to date names and addresses of buyers of salable photographs. It includes every active market in the general magazine field; newspaper pictorial supplements; farm and livestock publications; men's interest; women's and home-interest magazines; special-interest publications; house organs, calendar and greeting card field; agencies and news syndicates. But that is only one portion of the contents. Also included is honest, detailed advice on what type of pictures to send, who to send them to, how to handle the important problems of captioning, publication rights, model releases, etc.

What reviewers said:

"Contains about as good advice as I have ever seen... something to read over frequently" ... *Mabel Seachert: New York World-Telegram and Sun.*

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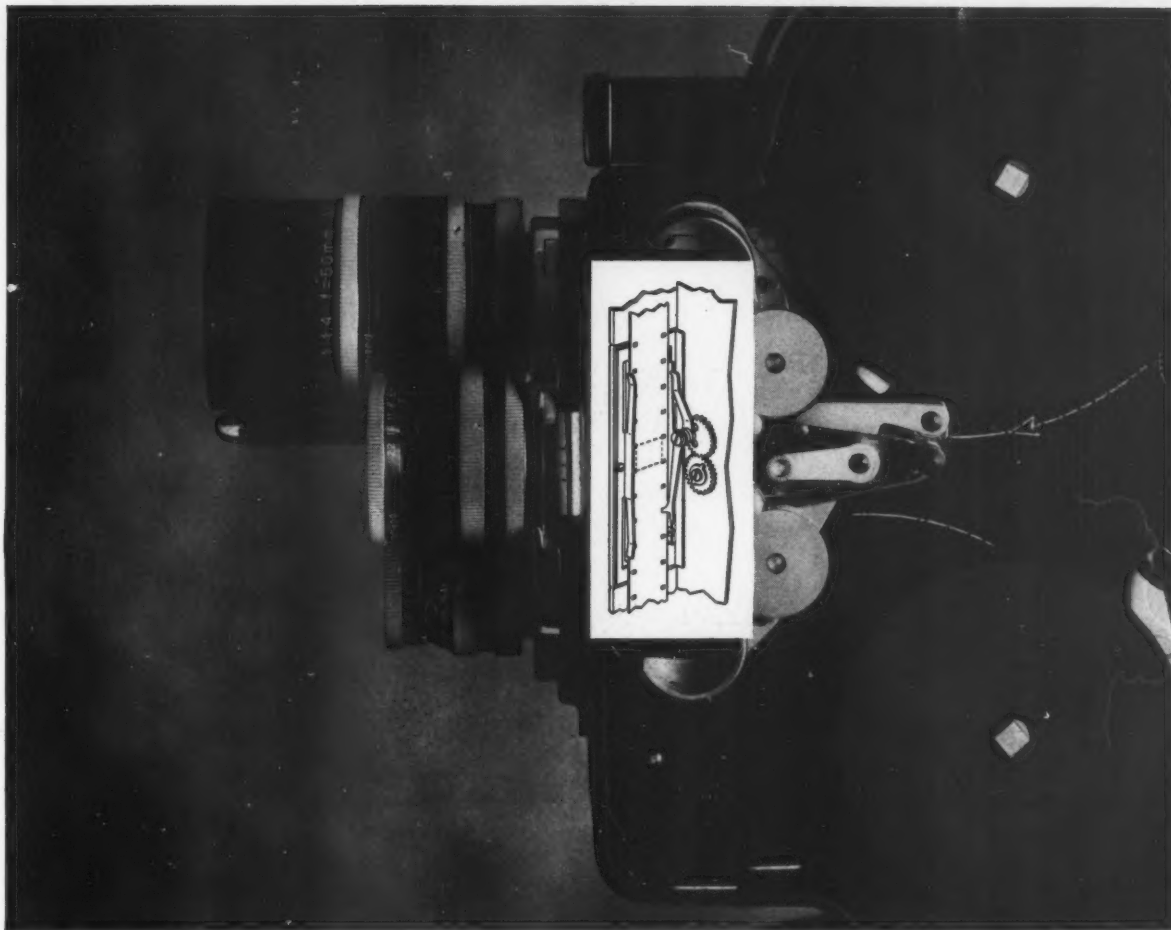
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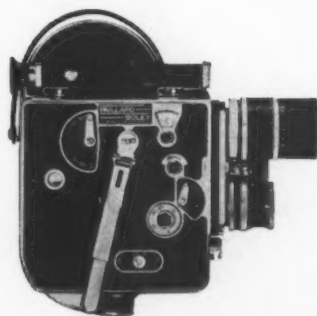
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Strong backlighting helps emphasize pensive mood of Jean Simmons. 1/100 sec. at f/16.

Foggy gloom of Elizabeth Taylor, opposite, was attained by shooting into light. 1/50 at f/5.6.

Schoolgirlish Susan Strasberg was one side of personality seen by Basch. Exposure, 1/25 at f/8. ▽



GLAMOUR: VISION AND RESPONSE

AND THEN Peter Basch told Anita Ekberg to tear her skirt and blouse and lie down on her stomach in the middle of a muddy road—well!

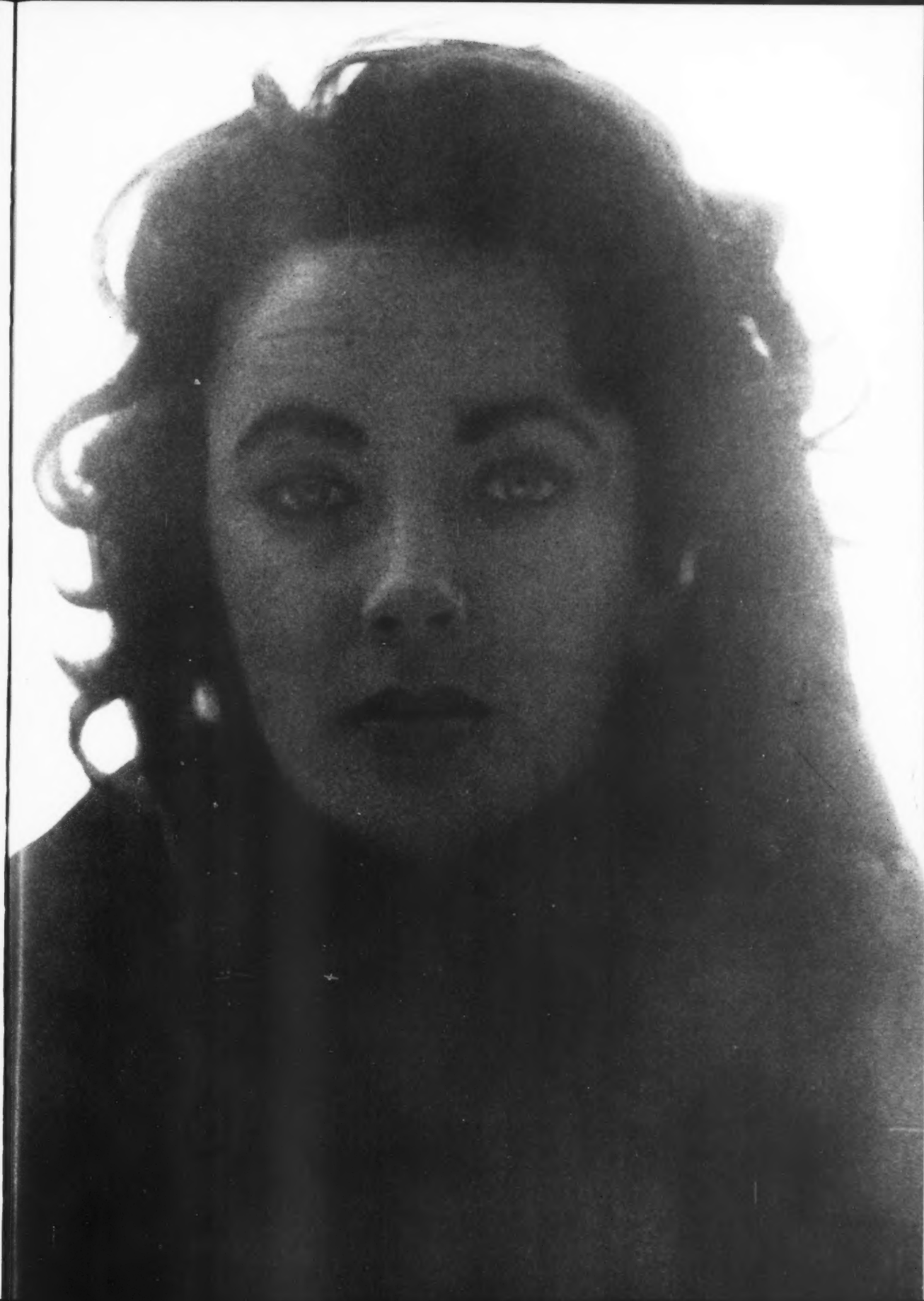
To begin with, the whole picture-taking jaunt hadn't started off too famously. Miss Ekberg didn't see much point in leaving the confines of Hollywood for the mountains just to take a few photographs. But she went—and more important, she stretched out on the road.

Why did he ask Miss Ekberg to do what she did? "This is the way I felt she would have been shown in Sweden—this is the way people would have known her. Actually the posturing and trappings of Hollywood are strange to Anita."

Basch told of the incident to illustrate a point. He feels understanding on the part of the subject of what the photographer is doing is not a prerequisite to good photographs. Rather there must be a spirit of cooperation between the two people involved.

Because Anita Ekberg is an actress heart and soul she cooperated. But the road shot was just one of many taken that day. The one that Basch likes best appears on page 55. He concentrated on a part of her anatomy that seems not to have been discovered until then, her face. (Continued on page 55)





Basch sees Kim Novak as a ▷ shy, sensitive person. Soft, diffused lighting, 1/25 at f/5.6.



Most photos of Marla English △ accent her figure. Basch chose to emphasize her face. 1/25 at f/4.

Another Basch impression of ▷ Susan Strasberg emphasizes her fine features. Exposure was 1/25 sec., at f/8.



VISION (cont.)

Basch feels deeply that photography is a response. "In reality, a portrait of a beautiful woman must be a highly personal vision on the part of the man with the camera."

Peter shuffled through a group of pictures and came up with two of Susan Strasberg. In one, on page 52, Basch saw her as a summery kind of girl—the kind of girl who might be spending the last few weeks of her vacation before going back to school.

In a second photograph *bottom, page 54*, he sees her as he feels she will be seen by the world within a very short time. Susan was only 17 when the picture was taken, but to Basch she had certain Garbo-type qualities of face and manner that heralded a day when she would be accepted as a fine dramatic (Continued on page 120)

Hair over one eye in this picture of Anita Ekberg adds dramatic touch and draws attention to her face. 1/25 sec. at f/16.





1. Sally Forrest reacts with raised foreleg, tilted head. Good pose if model has slim calf. For height, shoot from chair, lifeguard tower.



2. For unposed feeling, model ignores camera. Legs drawn up, pointed toes, minimize calf muscles, produce smooth inverted V with thighs.

3. Stay away from usual kneeling, sitting. Here model looks as if she's ready to arise. This pose hides fleshy legs, large derriere.



4. No unposed pose this. One leg must be well stretched to give model length. Weight should rest on palms, back should arch.



5. Nice face, thighs. Too much tummy? Hide it with legs. Slight head tilt relieves diagonal of shoulders, torso and legs.



GOWLAND'S

23 BEACH

POSES...



6. Running surf plus running girl need preset focus, lens opening, fast shutter. Avoid posture of arms pumping, fists clenched



7. Slight motion with the foot sends surf up in spray. You'll need fast shutter speed. Watch backgrounds. Keep simple.



8. If the surf won't come to the model, the model runs to the surf. Expression is important. The girl can act timid, surprised or joyous.

9. Shoot all your standing up and out-of-the-water photos first with dry bathing suit before getting model's suit wet in the surf.



10. Not an easy pose to hold. The girl rests on the sand until the surf is underneath. When surf comes in, she can raise herself.



11. Here's an easy pose. If surf isn't heavy enough to cover the model sufficiently, gouge a small hole in the sand beneath her.





12. It's not necessary to include all the model within the picture area. Legs can be cropped short if rest of pose is interesting enough.



13. Shoot quickly after model gets into pose. It's not easy to hold without strain. Don't try it unless model has good figure.



14. You can use this pose with any model. It's comfortable, intriguing, yet not revealing, fine for models in early teens.

15. The longer and slimmer the girl, the more effective this. Keep model's figure along the longest diagonal of negative area.



16. For a real pinup pose, get the camera on sand level and shoot a series. Low angles make interesting silhouettes toward evening.



17. Have model sit on sand with legs spread, toes pointed. Without changing foot position she can twist shoulders until she rests on hands.





18. Do you have to make all photographs from the front? Certainly not. But a pose with the model's head turning will add a profile.



19. There are hundreds of variations on "the water's-cold-but-I'll-dip-my-toe-in-it-anyway" pose. If the water is cold, it may be real.



20. Contrived yes, but certainly effective to show off a girl's figure. The back leg should not lock. Keep it straight or bent slightly.

21. With close-knit model, this pose will work, but a tall girl may sag sandward in middle. Suit pose to girl, not girl to pose.



22. Variation of pose 21 from different angle. Note strong shadow. If there's no sun, flash or electronic flash can substitute.



23. If girl has shapely legs and torso, try this pose with the surf around her. And watch your step standing on that chair!





BRIGHT SUN FOR GLAMOUR

Here's how de Dienes uses it

DON'T BLAME THE GIRL for all your poor shots, and dream of the day you can afford a professional model. Most working photographers know that few "glamour girls" are attractive at all times and angles—that any reasonably pretty girl has glamorous aspects. Professionals, like Andre de Dienes who made these pictures with his Rolleiflex, use light to stress good points, always choose flattering situations. And best of all (from their point of view), they display only the good pictures—those selected fractions of a second when girl, lighting, and pose combine to become a symbol of perpetual glamour.

Difficult? Not if you remember the advice of professionals as you look around for prospective models. When you see an attractive girl, watch for the situations in which she looks glamorous. Notice how light changes line and curve, form and structure. Make a mental note of awkward poses to avoid. And before you go on location, at the beach, or in the country, learn how to pose your model in bright sidelight, overhead light and backlight in order to bring out her own particular charms.

◁ **SIDELIGHT** Here's a basic setup for glamour, and one way to use it. With the sun high and to the left, de Dienes asked his model to raise her chin and face into the light. The result: almost no face shadow. And the half-closed eyes add an exotic touch, prevent ugly eye squint.

BACKLIGHT Try it when ▷ you want to focus extra attention on your model. Possibilities include full silhouette, and the semi-silhouette treatment shown here. Correct exposure is important (see text). For another way of using backlight turn to the picture on page 63.



BRIGHT SUN (cont.)

There's a good reason why shadow on the face becomes your greatest problem in outdoor glamour photography. The body has relatively smooth contours. Shadow there is usually graduated and reveals form. On the face, however, eye sockets recede, noses (even when petite) project, and you can get dark patches which would make a witch out of Marilyn Monroe just as they will with your model.

Here's how to avoid this in various lighting conditions. When the sun is to one side and high, (see photo on page 60), you could have the girl raise her head slightly and face the light, while you shoot down as Andre de Dienes did. Some photographers have the girl keep her eyes closed till just before they shoot to avoid eye squint. De Dienes turned this problem into a virtue by shooting when the model's eyes were half closed, to record an exotic heavy-lidded expression. If you want to make use of shadow in similar sidelight, ask your model to turn slowly till shadows on her face are pleasing and fit with the overall composition (see picture at right).

Overhead light seems to cause more trouble for amateurs than any other kind of outdoor illumination. By definition, the sun is above your model, in an ideal spot to cast ugly face shadows when the head is normally erect. Don't shoot then. Most (Continued on page 113)



△ **SIDELIGHT** Don't guess about shadows on your model's face. Watch her as she turns slowly. Note the density and location of the shadows cast by sidelight. When the effect looks pleasing, stop her so you can shoot. Properly used, dark areas provide modeling, add both roundness and depth in your picture.

◁ **OVERHEAD LIGHT** This can mean trouble for the unwary. But it's simple if you use techniques described in the text. One method is to lower the model's chin till her face is in even shadow. Here, the reflecting quality of the pavement beside the pool kept this shadow transparent, reduced the amount of exposure de Dienes needed to record facial detail.



BACKLIGHT When the sun is behind your subject, you can also shoot to show body and face detail. This treatment is extremely popular with professionals who like the way backlight accents the figure. Expose for the important shadow areas in order to record important shadow detail. Be sure to use a lens hood to eliminate flare.



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FILL THE PRINT!

"Cameras - Land"



FIND A FRAME: Fence, window, tree limb, archway—almost anything will do. Idea is to introduce a design element which both enhances the picture and fills up empty areas around the subject. As here, this device usually makes for more interesting placement of hands.



COMPACT HORIZONTAL: To fill the print you must come up close. If arms or feet project toward camera, they will be distorted. Here, girl's entire body is about equidistant from camera. Wide, flowing skirt is good idea if her legs are not particularly decorative.

ALTHOUGH excellent enlargements (up to 3X or 4X) can be made from Polaroid Land prints, the overwhelming majority of Polaroid pictures are intended to be kept and viewed "as is," just as they come from the camera. If your subjects look small and featureless, you're out of luck—unless you shoot the picture over.

This is as much of a problem with full figure pictures as with portraits—for example, a standing girl may fill only a narrow area down the length of a print, with nearly three-quarters of the print area wasted.

To correct this, the obvious instinct is to come closer with the camera, but if you get too close, distortion of limbs and features is likely to occur, or you may not be able to include the full figure and still get large individual details. What to do?

Peter Gowland's solution to this problem was simple. For his portraits he came close enough to get a reasonable-sized image, but he did not use close-up lenses in an effort to fill the entire print with just a head shot—that would have meant coming into the bad distortion

range. Instead, by using simple prop ideas he filled most of the print area, integrating his subject's features with the rest of the picture. For the full figure shots, he picked poses which made use of more of the picture area than is ordinarily taken up by a straight, full figure photo (for full figure poses, turn to *pages 56-59*).

Most important of all, note that in these five examples he was careful to place his glamour girl so that no part of her body was very much closer to the camera than the rest of her. This eliminated any danger of grotesquely distorted feet, hands, elbows, or head. The engravings were made directly from the Polaroid prints.

Here are some general hints for better glamour pictures with the Polaroid. Type 32 or 42 film is the best choice. Stick to soft lighting, such as in bright shade, or use the Polaroid bounce flash bracket indoors. For pictures closer than 6 ft., be sure to adjust the wire frame viewfinder so as not to cut off part of the glamour girl's anatomy. And if it doesn't come out right the first time, just shoot it again.—JOHN WOLBARST



COMPACT VERTICAL: Picture area is spread sideways by off center location of chair, diagonal of arms, crossed position of left leg. Distortion is minimized by keeping head, hands, foot all about same distance from camera. Toes ◁ pointed, always!

SEMI-CLOSE-UP WITH PROP: Beware the ultra-close-up for glamour pictures! You can come this near without extra close-up lenses. Simple prop such as bunch of flowers, or this giant tumbler, helps fill picture. ▽



USE ARMS AND HANDS: Most pictures are of the "waist up" variety. Particularly if your subject has attractive arms and hands, get them into ◁ the scene. Here's an unusual idea.

PHOTOS BY PETER GOWLAND
THE GIRL—VIKKI DOUGAN



CAN COLOR *Photography - Color* KILL GLAMOUR?

*Yes and no—it depends on how you use it.
Here are 20 hints for better color glamour.*

ANYONE WHO THINKS that photographing a girl in color automatically makes her more glamorous than she would be in black-and-white, is heading for a big surprise.

True, a technically perfect color shot may give a better representation of a woman—show the shade of her hair, eyes, and skin. You may see more of her beauty (if she has any) but does she gain in glamour? Let's face a fact. Total, obvious revelation means the end of the piquant mystery, the "who knows what she really is" air, the delicate, deliberate deception that are the very essence of the glamour girl portrait, the main purpose of which is to induce a vague but pleasant fluttering in the vitals of the viewing male.

It's also true that a technically perfect color shot may impress the viewer with the fact that the young lady's hair is mouse-colored, her complexion a muddy green, her eyes somewhat bloodshot—all facets of her beauty which remain discreetly invisible in black-and-white.

And of course, it's quite possible to produce a color shot very much less than perfect—your girl with a blue skin, perhaps.

However, despite all these potentialities for mischief, glamour in color can be beautiful, exciting, effective. On the three pages following are examples to prove it. In discussing these pictures we'll point out simple ways in which color can be made to enhance glamour, by choice of lighting, film, filters, background—all ordinary things which go to make *any* color picture a success or a failure.

The essential ingredient, one girl

If possible, pick an attractive one. Keep her makeup simple. If she has lovely skin, maybe all she needs is a bit of lipstick. Let her dress or other articles of clothing be neutral tones or on the "warm" side in color—pink, pale yellow, or light orange. The same goes for surrounding walls and other objects (Grace Kelly, *opposite*). Blue, green, purple, all can reflect unpleasant tones onto her skin. The color film will faithfully record these tints, even though your eye may conveniently ignore them at the time.

Compare the pictures of Misses Kelly and Saint-Marie (pages 68, 69). In both, the skin tones are far from natural. But the human eye will tolerate and even enjoy excessively "warm" skin tones (the pink cast by Miss Kelly's parasol), while the attractive swimmer's overall blue tint is likely
(Pictures continued on page 68, text continued on page 114)

How do you like your shadows?

DRAMATIC: Shadows add to wistful look of Audrey Hepburn. Bob Willoughby chose this commonplace setting, added the flowers as an afterthought. Ektachrome film, exposed for 1/10 sec. at f/4 in Rolleiflex propped on a book.

NATURAL: Gently shaded light on porch was perfect for "girl next door" pose by Grace Kelly. Howell Conant shot with a Leica M-3 and Kodachrome.



**Let the color
tone set the mood
for glamour**

COLD: Blue-green of water in outdoor swimming pool was reflected onto lively features of Anne Saint-Marie. Louis Faurer used his Rolleiflex, Ektachrome film on a very bright day.

COURTESY CHARM, THE MAGAZINE FOR WOMEN WHO WORK

NEUTRAL: High key, wind-blown vision of Susan Strasberg, *bottom, page 69*, is by Peter Basch. He had a Rollei, Ektachrome, shot against colorless haze of an overcast ocean sky.

WARM: Delicate beauty of Grace Kelly was enhanced by flattering pink light transmitted through her parasol. Howell Conant also used a Rolleiflex and Ektachrome film.





GLAMOUR INDOORS?

YOU CLOSE the front door of your house quietly but deliberately behind you. Outside remain the vagaries of weather, the curious passerby, the policeman demanding to see your permit to take pictures in the park, the elusive perfect background. Instead you choose the more secluded privacy of your indoor studio—the two-room city apartment with the window on the alley, the small house in the suburbs whose picture window fronts the neighbors, the mansion, the farmhouse. A small roll of seamless paper for a backdrop and all interiors lose their identity. Now it's just you the photographer and she the model, ready to create a photograph, a permanent, important record on film of what you think of her—and what she thinks of herself. To the model's ideas on grace and glamour you will add your own ideas, relaying to her suggestions for changes or other poses which will better serve the photographic viewpoint. Then you will add light—windowlight, flash, flood, bounce or direct. You'll note the effect on each curve of the figure—perceiving each highlight, each shadow area, rearranging, readjusting, recomposing. Will the model hold the pose or will you catch a fleeting motion or expression? These are problems for you to decide. Other problems: exposure, focus, cropping, development, enlarging, special processing techniques. Have you lost anything by moving indoors? Perhaps in terms of background. But you've found your own world. The picture you shoot will be one that you've created—background, pose, light, exposure. It's a challenge with limitless possibilities, and to help you rediscover the world of indoor glamour MODERN presents a technical portfolio of eleven outstanding photographs. Amateur or professional, in a studio or at home, you could have created them with a minimum of photographic equipment.

Is high key your dish of tea?

If so, you can control it best indoors. First, make a flatly-lit, full-face portrait. Background should be kept simple and light. If you expose for a normal negative, the high key effect can be produced when enlarging, by "painting" with light. When the enlarging paper is on the easel, shield it with a large piece of cardboard in which you've made a small hole. Then, when the image is projected, let light pass through the hole where you want to register mouth, eyes, hair, as in Howard Groff's picture at *right*. Areas you want to keep light will be adequately protected by the hand-held cardboard mask.





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Will a little gilt hurt a lily?

Even the most compelling "straight" shot may be enhanced by Hal Reiff's darkroom technique for super-glamour. Given an enlarger and the other necessary accoutrements for printing, the only additional material you'll need is a small piece of acetate, slightly larger than the negative with which it will be combined. In working with the acetate, Reiff is careful in the way he places it against the negative. Since acetate has a slight curl, he puts it over the negative so that the curl is *up*. Then, when the two are placed in the negative carrier, pressure of the plate makes a flat, even "sandwich." Whipped into position, the sandwich throws a weird and exotic image on the enlarging easel. Smooth tones are broken up by the nearly translucent acetate to give a stippled, painterly effect (*below*). At *left*, a girl's glance, seductive enough in a straight print, flickers even more saucily at you.





How can you control motion with an action figure?

The problem was to achieve a real sense of motion with impact in the photographic study of a graceful body. To register the beauty and dignity of a concert dancer's figure, Peter Basch determined to delineate each curve and plane with clarity. For the feeling of action he would blur the hair by asking the dancer to toss her head at the moment he was ready to press the shutter release. He planned the picture against a sheet of seamless background paper and made the final exposure with a Rolleiflex camera and open floodlights at 1/25 sec., and f/4.5 on Kodak Super-XX film. The relatively slow shutter speed diffused the hair sufficiently but was fast enough to hold the figure in sharpness.

How can you emphasize expression?

Posing and lighting the model, for expression and gesture, are most expediently done within four walls. It may take time to place floods where they'll produce the most pleasing illumination—your patience, and the model's, can better withstand lengthy preparations indoors, in solitude, than in the often-distracting outdoors. Once the lighting is established, as in Howard Groff's picture *below*, you can chat, wait for the right intriguing expression, shoot. Here, dark background and dress strikingly set off pale-skinned model. The method is partly in exposure, partly in printing. By underexposing and using contrasty paper, you can get such pure blacks and whites as these.





A cat has 9 lives. Can you use one for your picture?

Against a seamless background, Gerald Hochman arranged a photograph to promote a cosmetic product. With a Rolleiflex set at 1/10 sec. and f/8, loaded with Ilford FP3 film, Hochman was all set when suddenly one of two uninvited house cats sauntered forward. The model saw the cat, turned to pat the moving animal. Luck yes. More important: a quick shutter finger.

Where do you take your stand: far away or near?

A sculptor more often than not models a whole figure. The viewer can admire from afar or examine closely. In photography you must channel the viewer's seeing. Peter Basch, entranced by V-shapes formed by two arms, moved in quickly for dynamic medium close-up, later cropped Rollei-flex negative to exclude the model's left elbow. Data: photofloods, f/5.6 at 1/25 sec., Kodak Super-XX film.





How can you exaggerate the softness of a woman?

Hal Reiff does it during enlarging—by removing the front element of the enlarger's lens. Projected through the remaining lens elements, the image gives just one spot of sharpness surrounded by soft, diffused areas. In a case such as this, where the pattern of blinds tends to battle with towel's stripes, this diffusing technique is especially apropos. You can control just where the area of sharpness will fall by shifting the negative carrier slightly, and to control the dimensions of that area, stop down—or open up—the enlarging lens.

Is glamour always a serious thing?

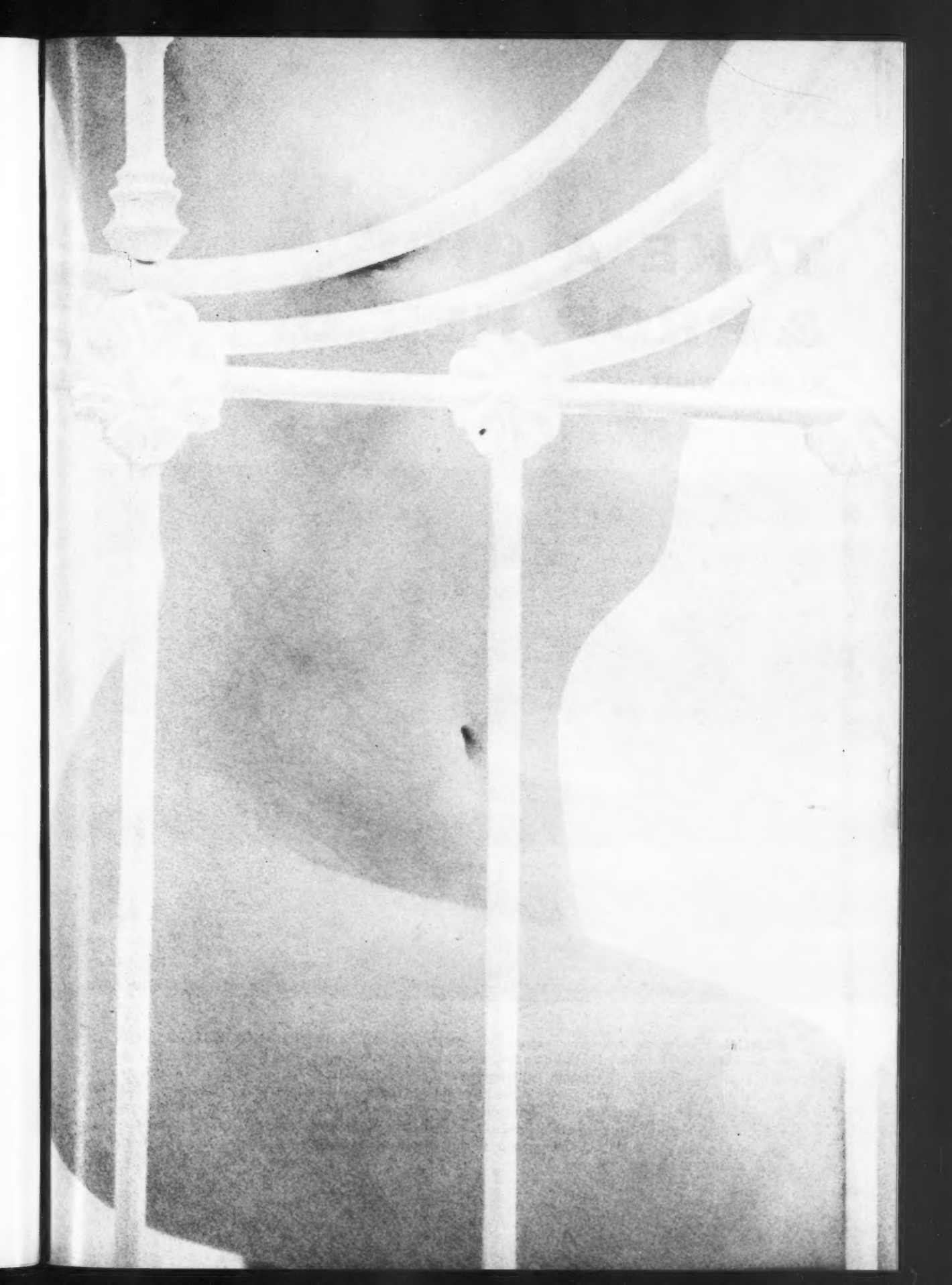
"No!" says photographer Rudolph de Harak who with the help of his wife (the model) made this satirical "spoof." Believe it or not, the biggest problem was to keep a straight face, according to de Harak—privacy of studio (or living room) will provide suitable atmosphere for working undisturbed. De Harak posed wife in front of seamless background, lit her by bounce light from four or five floods. Working with Rolleiflex, he made exposure on Super-XX, approximately $f/5.6$ and $1/50$ second. The negative was dense; he made the print on number five Kodabromide paper to increase contrast.





Designs well-wrought by nature and man have grace in common. Why not combine them?

If you're a graphic designer by profession, like Rudolph de Harak, you're ahead of the game when adding the design of a beautiful figure to the inanimate. By using floodlight bounced from the ceiling, de Harak achieved an overall even light. Wall and bedspread further reflected it. The figure alone breaks the high key effect. *Above*, an outstretched arm connects the animate with the inanimate scroll work of the bedstead. *Right*, de Harak simplifies his design combination even further, using a brief portion of the bedstead against the figure. Although the proper pose of model and metal may be inherent with de Harak, you will probably wish to experiment to find the ideal design. For these, de Harak used Rolleiflex, Kodak Tri-X, tripod.



TAKE A GIRL & PROP HER UP

by JERRY WHITE



BENCH. First we did something logical. Lynn Anderson and I went to the park where you can always find a bench on which to prop up a girl. You can use the bench's length for interesting effects and angles. My Nikon was set for 1/100 sec. at a small lens opening. I vary only lens openings, not shutter speeds. This gives me one less control to worry about. The small lens aperture produces sharp backgrounds. If you want to, you can blur them during enlargements later, but you can never sharpen a blurred background.



STOOL, STOLE AND UMBRELLA. We arrived on a deserted Coney Island beach at 7 A.M. Somehow I also managed to fit the stool into my sports car. The incongruity of a girl on a stool on a beach seemed fascinating. From my box of props at the studio, I stole an umbrella. In sunshine it could shade her face from harsh direct sunlight. It made an incongruous prop. From the same box of props I also stole a stole. A breeze helped give it a life of its own.





MODERN CHAIR. If you use a water front for a background, watch the horizon or you may wind up with factory smokestacks growing from the model's head. I'd passed the pier many times and thought it a possible location. A modern chair from my studio seemed the right prop. We tried it facing the camera and the other way around. Liked both. Helped the sun along with a tinfoil reflector. Hint to glamour photographers—some girls look better in outdoor scenes when their hair isn't combed.



PINWHEEL. Everytime I see a gadget that would make an interesting prop, I buy it for my prop box—heavy old keys, dominoes, odd playing cards, a pinwheel. Sometimes playing with such a prop will relax your model. Later if the prop doesn't work out you can discard it and shoot your model alone.



LIFEGUARD TOWER. On the beach was a cluster of tall lifeguard towers. Lynn sat in one while I straddled another with my camera. The height above the beach seemed incongruous, which is just the effect we wanted. I would have loved to see a few people walking along in the background to use sort of like props. They might have added interest and would not have taken attention away from the model.

He makes grist for the publicity mills. Here's the story of Bob Coburn, creator of . . .

HOLLYWOOD "STILLS"

MENTION HOLLYWOOD GLAMOUR and you also have to say Robert Coburn—the man responsible for the thousands of still shots that flood the country and the world with the release of every Columbia Pictures movie.

Pass a newsstand, and you're liable to see a Coburn picture of some seductive movietown female on the cover of a fan magazine. Or, go into your neighborhood movie house and the lobby will have a display of Coburn pictures. Open the Sunday supplement and a whole series of Coburn pictures will confront you. The photographs will run the gamut from scenes of a star's latest movie, to intimate human interest spreads of the same star puttering about her garden.

Coburn, at 56, has been in the still end of the movie business for about 40 years. He started when the cinematographer doubled as a still cameraman. Some people even credit him with founding still photography as the Hollywood specialty it is today.

There are two sides to Coburn's activities as the boss man of Columbia Pictures' still department. On one hand he must produce a continuous flow of fresh, eye-catching, exciting pictures that adhere to a high level of photographic achievement. But creativity must also

be balanced with the motto of Hollywood and any other industry bound on making money—"it's gotta sell."

The staff under Coburn consists of some 39 people, photographers, laboratory technicians and retouchers. Coburn can tackle any job that his staff may be called upon to do. No wonder—he has personally trained every man in the department.

While the staff may be called upon to shoot anywhere—studio, movie back lots, on the set, at the beach, or even at the home of some star—Coburn works primarily in his studio. Here he makes the single picture that will keynote an advertising campaign stimulating interest in a particular movie, or a series for some special purpose. One of the most important parts of any Coburn shot is to get some of the movie character into the still. A typical photograph, on page 87, shows Jimmy Stewart in his role for *The Man From Laramie*.

How does Coburn go about making his pictures? Perhaps the intense concentration with which he approaches each photograph is his most important working trait. The picture becomes the most important thing in the world. "I create a sort of electric current between the subject and myself. I become oblivious to everything else and try to make the subject forget all else too." Another part of Coburn's technique is to make the subject feel at home with his surroundings. Despite the fact that Coburn is annoyed by music when he works, he will slip a record on the turntable if it helps induce relaxation on the part of his subject.

Coburn likes people who like to work with him. Merle Oberon is one of his favorite subjects. "She has interesting eyes and when I photographed her I wanted them to dominate the picture. I think I see something to accentuate in every person I shoot—the eyes, the smile, the skin."

Coburn resorts to a few tricks to bring out the good points of face and body. He dabs a bit of mineral oil to strengthen highlights.

He has photographed Kim Novak, Columbia's newest star, on several occasions. "She's easy to work with, but something like a little puppy dog that you cannot cuff. I didn't realize how emotional she was during our first sitting. Right in the middle of one pose she began to cry." One of the pictures of (Continued on page 112)

Robert Coburn, Hollywood still specialist at work.





◁ Coburn's favorite shot of Rita Hayworth, reputedly the most requested war pin-up.

Male glamour is important in ▷ Hollywood, too. Fast shutter caught dancer Marc Platt in a leap.



△ Delicate use of lighting in this portrait of Merle Oberon by Coburn brings out the beauty of her face.

James Stewart's role in *The Man From Laramie* ▷ is the most important factor in this publicity still.

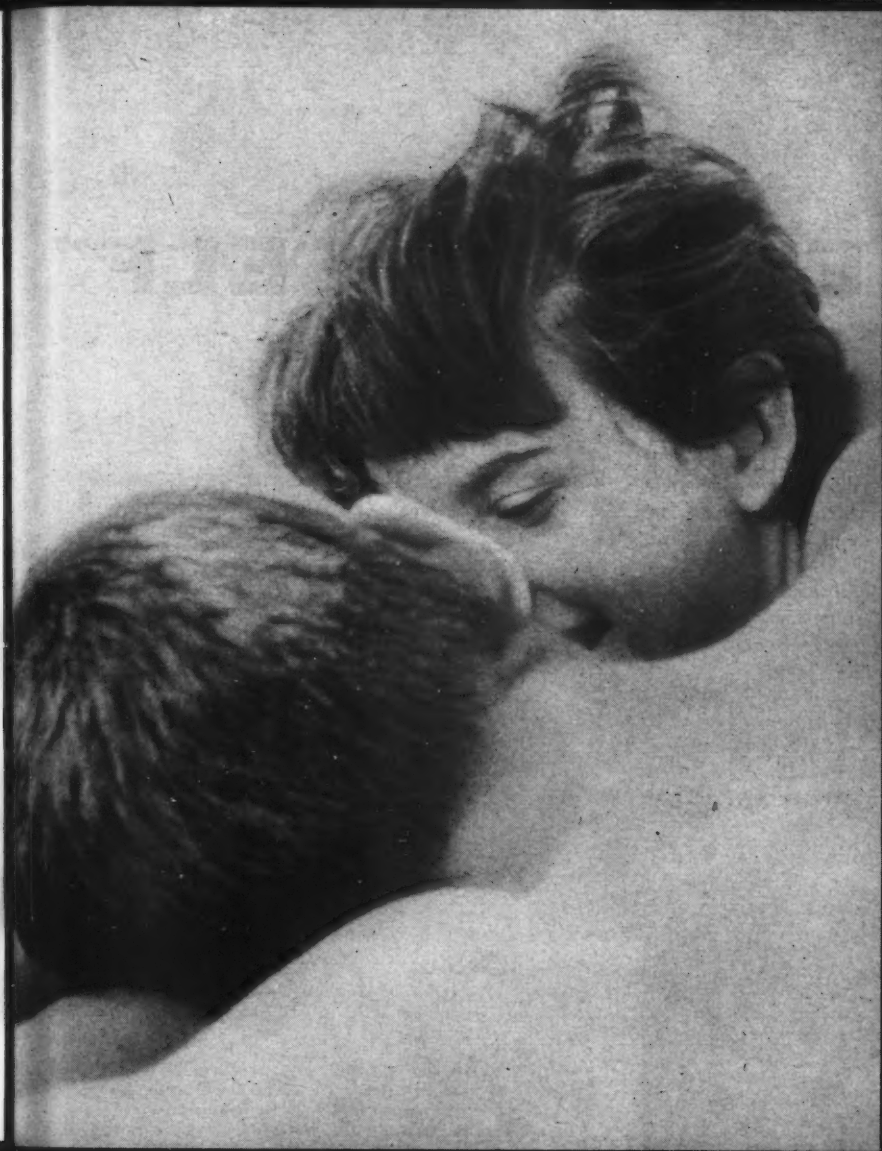


MICHAEL POCHNA

"The photographer must project something of himself into his pictures, yet let the subject matter dominate," says this month's Discovery, Michael Pochna. The mark of a perceptive photographer is here, in this variety of pictures from Pochna's portfolio. The relationship of a young couple, *opposite*, was enhanced by a low, close-up camera angle—a point-of-view that shucks off the outside world. A similar approach accounts for the success of the picture at the bottom of the *opposite* page. There is only one brief area of sharp focus in the European alleyway—around the pigeon—framed by a slightly fuzzy background and foreground. Let's call the picture *below* a giant still-life, rather than just a "scenic," because it's so one-of-a-piece, so ordered. Here design of trees and bench is the structure on which a tranquil summer comment rests. Pochna, a young man who has just been graduated from a New England prep school, has been an enthusiastic amateur since the age of seven! He does not intend to make photography a career, but will continue to use it as a means of self-expression. Pochna does not talk a line of equipment, chemicals and complicated techniques. "I must live my pictures," he says. In order to do so, he feels he must work without the distraction of technical appurtenances and gimmicks.—D. J.

Is a good picture simply a matter of mechanics? Minimum equipment (Rolleiflex) and one film (Tri-X) make up all of Pochna's tools. His casual darkroom techniques might scandalize the orderly amateur. Yet—the results please!





DISCOVERY *no. 18*



"I TRIED IT MYSELF"

IF your camera accepts interchangeable lenses, use them wisely. A normal focal length lens can handle nearly every picture situation, but use another lens when it is appropriate for the subject. Outdoors, the wide-angle will be good for many landscapes, *opposite page*. The telephoto will pick a picture out of a crowded street, similar to the one shown *below*.

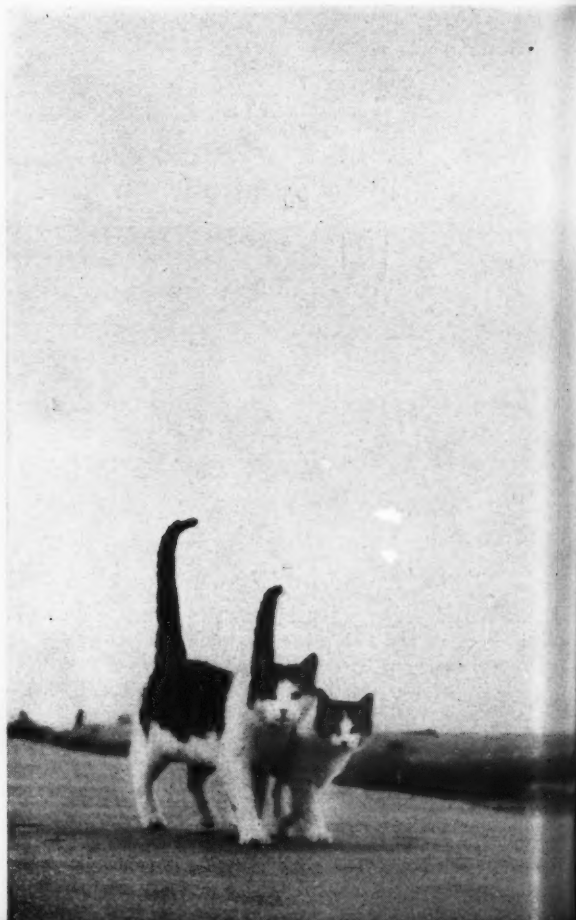
"I Tried It Myself" is a monthly contest for black-and-white prints. Anyone may submit any number of pictures. They should be 4 x 5 or larger. Your name, address and all technical data must appear on the back of each print. Please enclose a *stamped (first-class postage), self-addressed envelope* if you want us to return pictures we're unable to use. All entries are considered for use elsewhere in the magazine. Send them to the Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60, New York 23, N. Y.

**MODERN PHOTOGRAPHY'S
MONTHLY CONTEST
FIRST PRIZE \$25
SECOND PRIZE \$15
THIRD PRIZES \$10**



△ **THIRD PRIZE \$10.** If the scene is "busy"—so busy that it detracts from the center of interest—crop in close around your main subjects. E. Edwards, New York, N. Y., used Nikon S, f/2 and 1/20 sec.

▷ **SECOND PRIZE \$15.** Background is often determined by your camera angle. Robert Borsuk, Bridgeport, Conn., chose extremely low point of view which included perfectly plain sky that sets off strolling cats. Had he shot from above, the tail-profile humor would have been lost. Rolleiflex, Plus-X, f/11 and 1/100 sec.





\$25 FIRST PRIZE. A landscape isn't always trees and babbling brooks! Nor must a "city landscape" consist of spires and rooftops. Robert Mentken found this bleak, almost abstract scene within his own city limits: New York City.

THIRD PRIZE \$10. If your subjects should be moving slowly in and out of range, check your depth of field scale to determine within what limits they'll be sharp. W. C. Strodl, Kearny, N. J., shot at peak of each "tug," Rolleicord, Tri-X, f/8 and 1/100. ▽



△ **THIRD PRIZE \$10.** For summer portraits, try open shade. Diffused light will generally demand wider apertures than bright sun, which in many cases will result in pleasantly soft, out-of-focus backgrounds. Mrs. R. T. Crockett, Flushing, N. Y., set Rolleicord at f/5.6 and 1/50 second, focused on child at about 3½ ft.

The Schoolboy

—and the bath that turns purple when pooped . . . double tips for more versatile flash . . . the slidefile that files like a book . . . 2¾ ounces of data to fit in your pocket . . . movie Kodachrome Film without processing included . . . the future shape of stereo . . . and the best way to filter a beginner

Future

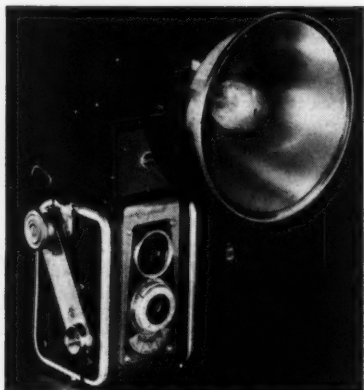
We think the time is coming when knowing how to use a camera will be an important part of the education of young people. There is hardly an industry today that doesn't use photography to solve manufacturing problems, to communicate ideas, to help sell products, to record events. More and more photographs are used in books, periodicals, and newspapers. And more and more photography is being used in schools, both to teach and for illustrating reports and projects.

A youngster 8 years old is capable of using a Brownie Holiday Camera. He'll learn a lot about the world around him through its viewfinder, he'll learn how



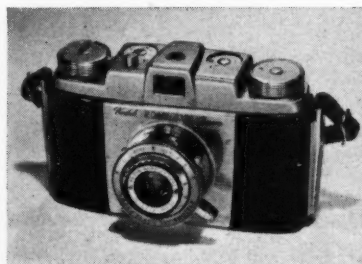
to operate a simple instrument, he'll learn judgment and artistic discipline. And you'll learn a lot about how he thinks, through the pictures he takes. \$8.15 is a small investment for all this.

As your youngster grows older—perhaps as he moves from Cub to Boy Scout age—you'll want to shift him to a better



camera such as the \$24.50 Kodak Dualflex IV Camera with a Kodar f/8 Lens, focusing down to 3½ feet, three lens openings. He'll learn more about photography, how to make exposure decisions.

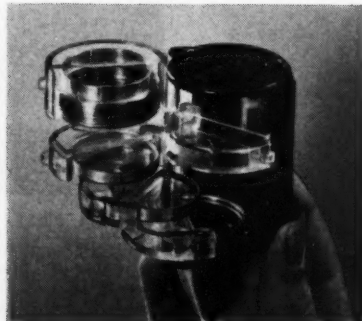
Then, as his knowledge grows and his interests expand, you can switch him to a basic miniature such as the Kodak Pony 135 Camera, Model C. Only \$33.75, but it has an f/3.5 lens, a 1/300-



second shutter, and all the controls he needs to take fine color transparencies and black-and-white negatives. By now he'll know photography, how to use it, what it can do. And you'll have given him a training that will serve him well the rest of his life.

Advice

What do you tell a beginner in photography when he asks you which filters to start out with? Tell him to go down to his Kodak dealer and get a basic Kodak Filter Kit. The standard kit has just what

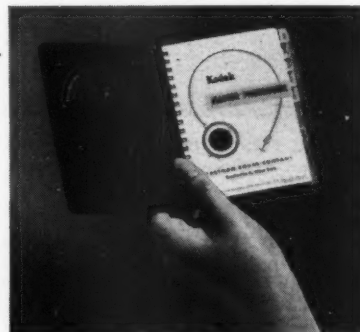


he needs to start with: a yellow Kodak Pictorial Filter, a Kodak Skylight Filter

(Wratten No. 1A), a Kodak Daylight Filter (Wratten No. 85C) for using indoor color films outdoors, and an adapter ring if he needs one, all in a transparent plastic case with five individual swing-out compartments. The Kits come already made up for the most popular cameras, or the dealer can custom-make one for your friend's camera. Prices start at \$6.00 including the case.

Data by the ounce

We have just been browsing through a 2¾-ounce encyclopedia of practical photography. It's the newest edition of



our \$1.75 "Kodak Master Photoguide," a pocket-size pocketful of indispensable working data.

It contains, for example, five dial-type computers (for daylight shots, flood, flash, effective-aperture correction in close-ups, and field depth) . . . four viewing filters, to aid in selecting the right contrast filter for specific manipulation of color values . . . exposure indexes, flash guide numbers, filter data for color shots, fill-in flash data for daylight shots, data for extreme close-ups . . . guidance on shooting rainbows, sunsets, fireworks, floodlighted buildings, stage shows, night fires, Christmas trees . . .

If you're getting married, you find on Page 10 that the basic exposure for Niagara Falls, on Kodak Type F color film, under white floodlighting at night, is 30 seconds at f/4.5. Kodak thinks of practically everything. But this \$1.75 master guide should turn any photo jaunt into a honeymoon. See your dealer for your copy.

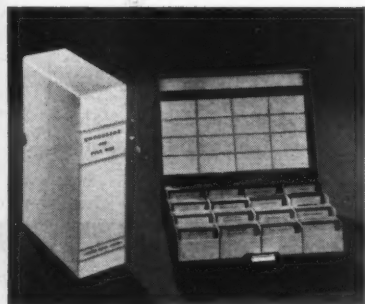
and the Camera

Note for movie-makers

For a while, your Kodak dealer may have 8mm and 16mm Kodachrome Film two ways—with processing included in the price, and without processing included. There's a difference in the purchase price, and in the way processing is ordered. Your dealer has the details. (Film which does *not* include processing has a big ★ and a notice on the box.) Eventually, all Kodachrome Film will be sold without processing included in the purchase price.

Bookcase file

Somebody has been doing a lot of clever thinking about packaging. The new Kodak Filter Kits are about the last word in filter cases—made of clear plastic with each filter housed in its individual swing-out compartment. And now comes the new Kodaslide 400 File Box. It looks like this:



The file box is on the right, its case on the left. The file box is made of a tough, molded plastic material with a handsome leather-grain finish on the front and back. Inside are 16 yellow Polyethylene Kodaslide Boxes to hold your slides neatly in subject groups—20 to 25 cardboard slides to a box, 400 in all (176 if they're glass slides). No trouble taking the individual boxes out of the file box. When you open the cover they all tip back ready for you to lift out.

Now, suppose you're going to show your slides on a Kodaslide Signet Projector. You select the box you want, take the slides out, and slip the box itself into the receiver of the projector. When you've run through the group, your

slides are all back in their box in the original sequence—ready to show next time.

That's not all. The sturdy, leatherette-covered case (at left) lets you store the file box like a book. Price for the whole works, \$5.75, in red or green. Take a look, at your Kodak dealer's. It'll be love at first sight.

Purple when pooped

How do you tell when your stop bath is all played out—without even stopping to make a test?

Answer: use Kodak Indicator Stop Bath. It's clear when active, turns purple when exhausted and then looks dark under your safelight. Comes in a convenient concentrated liquid form that takes just a moment to mix with water. 16-oz. bottle, \$1.05.

The shape of stereo

We've been talking mostly about the pleasure of stereo, but let's not overlook its commercial importance. Peering into our crystal ball, we think we can see the time when almost every traveling salesman will carry a stereo viewer and a pocketful of slides showing his products. If you were selling 200 kinds of shoes, or a line of turret lathes or marble monuments—wouldn't you rather rely on three-dimensional full-color slides than carry samples?

Apropos of this, the sales manager who purchases an \$84.50 Kodak Stereo

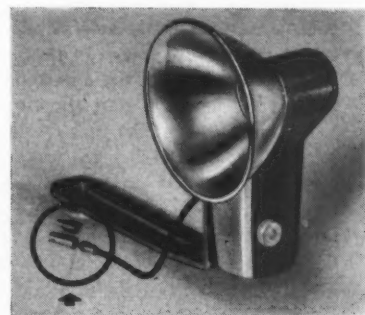


Camera would look smart indeed. For he can make slides of his products, furnish them to each of his salesmen, along

with a \$12.75 Kodaslide Stereo Viewer. You'd look smart for suggesting the idea, too.

No problem

What happens to your flash gun if you trade a camera with an ASA bayonet connector for a camera with a European-type connector? If your flash is a Kodalite Super-M Flashholder you just continue to use it on your new camera, for the Super-M comes with both ASA



and European-type connectors. If you own a Kodak Standard or B-C Flashholder, you'll be all set with a \$1.10 Kodak Single-Post Flashholder Adapter to adapt it to the European connector. Even if your new camera has a clip-type flash connector, you're still in business with the same flash gun with a \$1.35 Kodak Clip-On Flashholder Adapter.

The point we're making here is that Kodak Flashholders can be used with practically any camera.

Same goes for the Kodak B-C Flashpack. It's the best medicine we know of for any non-B-C flash gun, Kodak or otherwise, that uses two "C" batteries end to end. B-C gives precision-timed synch right up to the last gasp of the battery. Price, \$2.95 (less battery), at your Kodak dealer's.

It presses the button

Back in the days of the first Kodak Camera, you sent camera, film and all, back to Kodak for processing, and we used the slogan, "You press the button, we do the rest." Later, we bragged about Kodak film: "You press the button, it does the rest." Now comes the Kodak Auto-Release: *It* presses the button, and all you need do is get into the picture. It performs this service for any camera that uses a cable release; costs only \$3.86. You need one.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

MODERN'S HOME MOVIE COURSE: SECTION 8

KNOW YOUR MOVIE

SOME AMATEUR movie makers operate a three lens turret in much the same way they would play roulette. They spin the wheel until it stops at what they think is the right lens and start shooting.

Actually, a lot of the guess work can be taken out of selecting the right lens by understanding what each lens—normal, wide-angle, and telephoto—is designed to do. Knowing what each lens can do will save you money in the long run. Survey the movie making situations that you encounter most often and then buy the lens that meets your needs.

Most likely, when you purchased your movie camera, it came equipped with a normal focal length lens—13mm if you own an 8mm camera, and 25mm if it is a 16mm unit. However, there is a trend today to equip some new movie cameras with shorter focal length lenses (20mm for 16mm cameras, for example).

Let's use that normal lens as a basis for comparing wide-angle and telephoto lenses. The longer the focal length of a lens the larger will be the image deposited on the film. If you film a six foot subject 25 feet away from your normal 25mm lens, the image on the film will be approximately $\frac{1}{4}$ -inch high. A 50mm or two inch lens will render an image twice as high on the film. In addition, the subject area covered by the longer

focal length lens will be smaller. By the way, telephoto lenses are *optically different* from long focal length lenses. But for the purposes of simplification, we'll refer to all lenses of longer than normal focal length as tele lenses.

A lens of a focal length less than "normal" for your camera is called a wide-angle lens. The image it projects on the film is smaller than that for the normal lens. However, the wide-angle lens takes in a greater angle of view.

You will find, or perhaps have already learned, that the lens you will use most often is the normal one. Where you have a great deal of freedom of movement, the normal lens can be employed for long shots, medium shots, and close-ups. Countless movie makers never use any but the normal lens.

Someday though, a feeling of discontent with things as they are may creep into your movie making. It's most likely to happen the first time you need to cover a greater angle of view than permitted by the normal lens. You may find that for various physical reasons you can't step back far enough to capture what you want. A typical situation indoors would be several people spread around a room—with one or two out of normal lens view. That's one place where a wide angle can be used to advantage.



Long shot made with the wide-angle lens helps establish the scene. A wide-angle lens has a greater angle of view than does the normal lens, but produces smaller images.



The normal lens is fine for medium shots because of its narrower field of view and larger image. Boy and girl are defined as the two important aspects of the scene.

by ERNEST PITTARO

LENSES...

Wide-angle lenses are made in focal lengths down to about 10mm. The shorter the focal length the wider the field of view.

There's one thing you will note very quickly when using a wide-angle lens. Perspective *seems* to be exaggerated. Actually, the difference between scenes filmed with a wide-angle and a normal lens is that with the wide-angle images are rendered smaller. Thus, the relationship between objects and people in a scene appear to be changed.

You'll find that when you try for frame-filling close-ups with a wide-angle lens you must move extremely close to your subject. If you get too close, the image will be distorted, with noses becoming bulbous and ears reduced in size.

The lens that you will probably use least often is the telephoto. On the other hand, it's the lens you'll miss most when you don't have it. Unless you have the agility of a mountain goat and the stealth of a second story man it's almost impossible to get near enough to film wild life, for example. Move in too close to a football or baseball play and you and your camera are liable to be slightly mauled. But with a tele lens of the right focal length you can stand back and shoot in almost perfect obscurity or safety. (Continued on page 108)



Large aperture required made this telephoto shot a bad one. Boy is out of focus and almost out of scene.



Normal lens resulted in soft focus and chopping off of the top of boy's head, disturbing in movies.



Wide-angle shot not only brought both people into focus but also resulted in an extremely effective composition.



Close-up with the telephoto makes it possible to get a really tight shot, eliminating a lot of unimportant details. Close-ups add punch to entire sequence.

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GADGET
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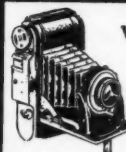
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Voigtlander BESSA I
2¼ x 3¼ Camera

Millions Sold at \$57.50

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Close-out sale. Voigtlander Vaskar f/4.5 lens. Prontor SVS shutter.



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11.35 List **5.95**

Includes the popular FED-FLASH camera with flashgun, and case. 8 pictures on #127 film.



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A new manual on photography
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Precision-made of die-cast aluminum. Nylon gear and leg locks. Three sections. 360 degree pan action. Rises to 74 inches when the post is extended to full height. 59 inches without extension; 26 inches closed. Weighs only 4 lbs.



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Attractive, durable, for indoor and outdoor use. 49 1/2 inches when open; 15 1/2 inches when closed.

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List 87.50 **52.50**

With Elgeet 3 1/2" f/4.5 coated lens, iris diaphragm and click stops. Brand new. Built-in distortion control. Horizontal or vertical projection. 18 x 25 inch baseboard. 75 watt opal bulb.



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With Elgeet 2" f/4.5 coated lens, iris diaphragm and click stops. Brand new. Superb performance on prints from contact size to 11 x 14 on baseboard. Aluminum die-cast double condensers.



Used! KODAK RANGEFINDER

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At way less than half price. Excellent condition. f/3.5 lens.



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Save 99.00 on this famous picture-in-a-minute 3 1/4 x 4 1/4 camera. With f/4.5 lens and coupled rangefinder.

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SIZE	REG.	SALE
30 x 40	14.95	8.97
40 x 40	16.95	10.17
37 x 50	19.95	11.85
50 x 50	22.50	13.50

For slides and movies. Beautiful, durable surface. Adjustable metal tripod legs. Metal carrying case.

Sale! GRAMERCY 4-LITE

Folding Indoor Light

Reg. 17.95 **8.95**

With Case

24-gauge steel construction. Folds into luggage-type case. UL-approved cord. (Price does not include bulbs.)



Set of 4 Reflector Flood 375-Watt Bulbs, 3400K. Reg 5.40 **Sale 3.50**

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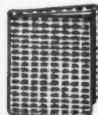
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8 x 10. Genuine stainless steel all the way through.

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Beautiful tweed-effect covers in red or green 38 spiral bound leaves. (8 x 10 size, \$2.75.)

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FINAL CHANCE TO ENTER

“WIN A CAREER” CONTEST

THE RULES...

1. The contest is open to all residents of the United States except employees of MODERN PHOTOGRAPHY and PHOTOGRAPHY PLACE and families. CONTEST OPENS APRIL 5 and CLOSES AUGUST 31, 1956. Entrants must be 18 by Nov. 1, 1956 to accept apprenticeship.

2. Entries will consist of one portfolio of not more than 6 black-and-white prints or color transparencies. There is no restriction as to subject, but prints shall not exceed 11 x 14 (mounted).

3. Print your name and address on back of black-and-white prints and on sleeve or mount of color transparencies.

4. Pictures which have been published in, or accepted for publication or are under consideration by any photographic magazine other than MODERN PHOTOGRAPHY are not eligible. Publication in any other periodical does not affect eligibility.

5. Each portfolio must contain a filled-in entry blank as provided here or available through photo dealers.

6. No entries will be returned until after announcement of winners in the December 1956 issue of MODERN PHOTOGRAPHY. We will not enter into any correspondence regarding entries. Portfolios which did not win prizes will then be returned only if self-addressed, stamped envelope was included when original entry was submitted.

7. Prize-winning pictures and their negatives become the exclusive property of MODERN PHOTOGRAPHY, PHOTOGRAPHY PLACE for one year. They will then be returned to the owners. Original negatives of prize-winning prints must be furnished before prizes can be awarded.

8. Decision of the judges is final.

9. Entries must be postmarked no later than August 31st, 1956. Prize winners will be announced in the December 1956 issue of MODERN PHOTOGRAPHY. Although extreme care will be taken, MODERN PHOTOGRAPHY and PHOTOGRAPHY PLACE assume no responsibility for loss of or damage to entries.

THE JUDGES

EDWARD STEICHEN	Dir. of Photography Museum of Modern Art
STEVE ALLEN	TV personality Amateur Photog.
SY SPECTOR	Camera Columnist N. Y. Journal-Amer.
WILLIAM BUCKLEY	Art Director Benton & Bowles
JOHN REIDY	Camera Columnist N. Y. Daily Mirror
LOUIS MERCIER	Picture Editor Holiday Magazine
SUREN ERMOYAN	Art Dir. & V. Pres. Lennen & Newell, Inc.
JACK DESCHIN	Camera Columnist N. Y. Times
JERRY LINK	Vice President Kenyon & Eckhardt
ARTHUR ROTHSTEIN	Tech. Dir. of Photog. Look Magazine
IRVING DESFOR	Camera Columnist Associated Press
TANA HOBAN	Famous Photographer of Children

TWO BIG FIRST PRIZES

A three-month photographic apprenticeship with \$100 a week salary for one man, one woman at Photography Place, one of New York's greatest complete photo studios.

Instruction under the direction of some of the world's leading photographers in indoor, outdoor, studio techniques, fashion, still life, editorial, advertising, magazine photography. Work with experienced darkroom technicians learning the latest techniques for developing, printing, enlarging—truly an unbelievable opportunity to begin your career in photography. Both winners will



receive an additional prize: an automatic twin-lens f/3.5 Rolleiflex camera and carrying case to use during his and her apprenticeship and to keep permanently.

ENTRY BLANK

To: Photography Place, 240 E. 45th St., N. Y. 7
Please enter the enclosed portfolio in the MODERN PHOTOGRAPHY-PHOTOGRAPHY PLACE "Win a Career" Photo Contest for 1956. It is submitted in accordance with the rules, which I have read.

Name..... (PLEASE PRINT)
Street.....
Town..... Zone..... State.....
Photo Dealer's Name.....
Age..... Male ☐ Female ☐

IMPORTANT: Be sure to attach this entry blank to your portfolio. If you want your pictures returned in the event you do not win a prize, be sure to include a self-addressed, stamped envelope.

For 39 Other
Exciting Prizes
Turn To Page 126

**LAST CHANCE
ENTER NOW!**

MODERN PHOTOGRAPHY'S POLAROID LAND CAMERA

PICTURE

THE CONTEST RULES

1 WHO MAY ENTER: The contest is open to all non-professional photographers except employees of MODERN PHOTOGRAPHY, Photography Publishing Corp. and Polaroid Corp. and their immediate families. A photographer is considered to be a professional and ineligible to compete if more than one half of his or her annual income is derived from photography.

2 CONTEST DATES: The contest opened May 1, 1956, and the last date for entry is August 31, 1956. Prize-winners will be announced at a later date.

3 JUDGES: The contest will be judged by the editors of MODERN PHOTOGRAPHY, and the decision of the judges is final.

4 PICTURES ELIGIBLE FOR CONTEST: All photographs entered must have been taken on Polaroid Land film, with a Polaroid Land camera, or with a Polaroid Land back attached to a conventional press or view type camera. Pictures may be of any type of subject matter. Pictures previously published in a photographic magazine are ineligible. You need not

own a Polaroid Land camera to be eligible to win a prize in this contest.

5 HOW TO SUBMIT PICTURES: *Do not send original prints, for no entries will be returned under any circumstances.* Instead, get a copy negative and copy print made by the Polaroid Copy Service, keep the copy negative, and submit the copy print (see the instruction sheet packed with each roll of film for full details of how to order copy prints). Mail all entries to Polaroid Land Picture Contest Editor, MODERN PHOTOGRAPHY, P.O. Box 464, Times Square Sta., New York 36, N. Y. *Photography Publishing Corp. assumes no liability in case of loss of or damage to entries; no prints will be returned.*

6 ENTRY BLANK: Each and every picture submitted must have firmly fastened to it the entry blank provided here. We suggest the use of rubber cement or transparent tape to make sure that print and blank do not become separated. *There is no entry fee.* Please typewrite or print clearly the information requested on the blank.

7 NUMBER OF ENTRIES: You may enter as many pictures as you desire, provided that each and every one has a filled out entry blank firmly fastened to it. Additional entry blanks may be obtained from

OFFICIAL ENTRY FORM—PLEASE PRINT

Polaroid Land Picture Contest Editor, MODERN PHOTOGRAPHY

P.O. Box 464, Times Square Sta., New York 36, N. Y.

Date

Please enter the attached Polaroid Land picture in your contest. I have read the rules and am submitting this picture in accordance with them.

Name Street address

Town Zone State

Please circle the following items which apply to your picture:

My camera was a Model **80, 95, 95A, 100, 110, 700**, Polaroid Land back on

I used film type number **31, 32, 41, 42, 43, 44**

The picture was made by daylight, flash, speed light, flood lamps, room light, other

My exposure setting was **1, 2, 3, 4, 5, 6, 7, 8, 9**, other

I used did not use a filter (yellow, orange, polarizing, other

I used did not use a close-up lens (#**1, 2, 3**, other

I used the following additional equipment

Please attach this form firmly to the back of your picture.

CONTEST

Customer Service, Polaroid Corp., Cambridge 39, Mass., or by sending a request plus a self-addressed stamped envelope to the Polaroid Land Picture Contest Editor, MODERN PHOTOGRAPHY, P.O. Box 464, Times Square Sta., New York 36, N. Y. Your local photo dealer may also have a supply of contest entry forms.

8 PRELIMINARY JUDGING will be done with the copy prints. When the judges have selected those pictures suitable for final judging, the photographers will be asked to submit original prints. Prize-winning prints, and all publication and promotional rights to them, will become the property of Photography Publishing Corp. However, prize-winning photographers may keep the copy negative of any prize-winning picture, and make prints from it *for personal use only*. Original prints requested for final judging, but which do not win prizes, will be returned. *However, Photography Publishing Corp. will not be responsible for loss of, or damage to, these prints, or to any others entered in the contest.*

9 CORRESPONDENCE: Due to the large number of entries, the Polaroid Land Picture Contest Editor cannot enter into any correspondence about pictures submitted. Except for requests for additional entry blanks, please do not write to the Polaroid Land Picture Contest Editor.

CONTEST PRIZES

First Prize

\$1,000.00 cash

Second Prize

\$500.00 cash

Third Prize

\$300.00 cash

4th to 10th Prizes

Choice of a Polaroid Land Pathfinder camera; or a Polaroid Land "700" camera and 50 rolls of film; or 100 rolls of Polaroid Land film to fit your camera.

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A genuine anamorphic optical system, wonderful for both color and black & white. **KINOSCOPE** has better light trans-

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***KINOSCOPE** fits Series C (Tiffen, Ednalite) filter adapters—if you do not have one, we can supply same at \$1.45. Describe your camera and lens when ordering.

Fits ANY 8MM
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FIELD LENS \$2.00

A SENSATIONAL SPIRATONE EXCLUSIVE WORTH 2 1/2 TIMES AS MUCH

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! No installation—just drop fieldlens on groundglass. Postpaid. Double fieldlens with clear centerpost for easy focusing \$2.48.

For Rollei, Graflex '22', Ciroflex, Ricohflex, Minolta, etc.

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FOR ALL TWIN LENS REFLEX CAMERAS

Twin magnifier makes possible accurate focusing and composing of entire groundglass image with BOTH EYES and at comfortable distance, while protecting groundglass from glare. Saves eyestrain, helps accuracy, dim light focusing—instantly removable and collapsible. For Rollei, Graflex '22', Ricoh, etc.

COMBINATION OFFER: Magnifying Hood plus deluxe fieldlens...\$4.50

2 1/2" SQ. GLASS BINDERS AS LOW AS 5¢ Ea.

At last—an economical type-on-mount with 2 1/4 x 2 1/4 in. quantities outside dimensions to fit standard-viewers, projectors. Each binder comes complete with two glasses. Sh. Wts. 4, 7, 12 & 36 lbs. 50 for \$3.85—100 for \$6.95—400 for \$24.00—1200 for \$60.00

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EYELEVEL FINDER FOR ROLLEI, CIOREFLEX, GRAFLEX 22, MINOLTA

At last—an expensively finished optical device which shows a right side up image for easy eyelevel focusing! Clips instantly on and off Rollei hood! Highly corrected optics, all metal construction. Name camera when ordering. Shipping Charge 50c

NOW—for the Twin Lens Reflex

SPLIT-IMAGE RANGEFINDER

- For Rollei, Graflex, Ciroflex, Graflex 22, Minolta
- Breaks straight lines at an angle until perfect focus is reached.
- Wonderful for poor light focusing

Range-finder is built into groundglass which replaces your present groundglass. Complete instructions supplied, simple installation for your local mechanic can do it at nominal cost. A "must" for the photographer who insists on perfect focus. Reg. \$4.95. With deluxe fieldlens \$4.48 ppd.

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Perfect closeups every time—sets fit cameras without any adapters, are guaranteed to equal \$20.00 sets in performance. #1 set focuses from 38" to 20", #2 set from 20" to 13". Shipping Charge 10c Each set

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Gently acting through airpressure. Vinyl hose, chrome cylinder, valve and hose connector to fit virtually any camera. Extra 10 ft. hose \$1.75.

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- Two aluminum 10" reflectors for #1 or #2 bulbs
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All three complete with swivel joint, switch, socket, clamp and cord at a fraction of their usual cost. Shipping Weight 7 lbs.

SUGGESTION: 2 #2, 1 #1 photohead bulbs 80c.

PHOTOFLOOD STAND PLUS TWO REFLECTORS

- 3-section metal stand extends 6'4"
- Sturdy, braced legs with rubber tips
- Stand telescopes compactly to only 2 feet
- Positive locking at any desired height

The ideal indoor lighting setup. 22" crossbar, can also be used to hold screen, backgrounds. Two-spun aluminum 10" reflectors (for #1 or #2 photoheads), complete with sockets, switches, 6' cords, ball socket swivel joints, rubber jawed spring clamps. Can be used on cross bar or furniture. Shipping Weights: Stand 4 lbs.; Reflectors 1 lb.

SUGGESTION: 2 #2 photohead bulbs \$3.20
Extra clamp on bullet with bulb (for semi-spot) 1.99
Extra photohead stand with regular crossbar 3.48

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135mm f:3.5 PRESET TELE \$34.95

for Kine Exakta, Praktika, Praktiflex, Contax S, D, DA, Pentacomp

Never before was there a value like this! These famous make lenses are faster than most you'd usually get an f:4.5, if you pay under \$40, have expensive helical focusing, an excellent hard coated, color corrected four element optical system, a pre-set diaphragm; and, because they are true telephoto lenses in design, are short and light in construction!

ULTRASPEED 135mm f:2.8 COMBI. OFFER — 135mm f:3.5 preset, pre-set wideangle—both for only **\$49.95**

While They Last — Brand New! LEICA, CANON **\$39.95**

Guaranteed the sharpest lens you can buy—regardless of price! Rangefinder-coupled, elegant lightweight mount, depth of field scale—at an unbelievable saving! For Leica M3, add \$10.00. Shipping Charge 75c

Deluxe Leather Case \$3.00 Matching 135mm Finder \$6.00

PRISM RANGE FINDER FOR EXAKTA, EXA 5

Fits all make Pentaprism Finders, without installation, instantly shows correct focus.

PENTAPRISM FINDER replaces waist level finder, shows unreversed, right side up, brilliant image, complete with Prism Range Finder **\$28.50**

Leather Case \$1.00 Plain Ground Glass \$1.00

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SYNCH YOUR OLD LEICA, CANON FOR FLASH OR STROBE \$34.95

No installation—just one quick adjustment over release button and you are all set for flash shots at speeds to 1/30th. Tripper accepts standard flashcord—or buy from us with flashgun to fit accessory clip.

Famous GEISS KONTAKT, synchronizes Leica IIIA, IIIC, cameras even at high speeds, was \$19.95 \$6.95

Imported Economy Gun w. tripper \$6.49; w. Geiss \$8.75

Fan-type BC Pocket Flash w. tripper \$8.39; w. Geiss \$11.78

SAVE 50% BODY, REAR & LENS CAPS

For Leica, Canon, Kine Exakta, Praktika, Contax S, D, DA, Exa, Contaflex, Contessa.

All caps precision machined aluminum. Shipping Charge 10c

BODY CAPS protect camera body, shutter, when lens is removed. REAR LENS CAPS are a must for all your extra lenses. And FRONT LENS CAPS make perfect seal against any harm to optics, cannot fall off. Available for Sonnar, Biotar, Pirmplan, Westmar, Westagon, Tessar, Triotar—be specific when ordering.

Prices on Other Front Caps On Request.

KOILED FLASH CORD \$1.98

- Now available for most shutters. Sh. Chg. 10c
- Patented coiled cord extends to 4 ft., yet coils up without effort to only 7"

So handy when you want to hold flash away from camera, place electronic flash closer to subject than camera! Available with standard polarized household type plug for Neiland, etc., and prong-type for Kalart to fit Compur, Promator, S. ASA Kodak, Selenoid, Argus C3, C4, Reialist, Praktiflex and Exakta synchronized terminals. Name gun, camera when ordering.

KOILED CORDS: Rollei Lock, Nikon S-2, Canon, Leica 3F, M3 **\$2.25**

SYNCH YOUR OLD CAMERA

- Fully adjustable mechanical tripper, requires no installation, works through standard cable release socket of most old cameras. Has fitting for standard flash cord.
- Allows adjustment for flash bulbs and zero (X) delay for Strobe.

Tripper with BC Fan Flash, with ejector, tester **\$24.95** PPD.

Shipping Weight 2 lbs.

SENSATIONAL SAVINGS ON TWO-POCKET PIGSKIN GADGET BAGS

The new Spiratone Two-Pocket Genuine Top-grain Pigskin bags are really what you wanted; they have handy wrap-around zippers, adjustable straps with shoulderpads, zippered inner pocket inside cover, chrome hardware, tripod holders on the bottom and two outside pockets for easy separation of accessories. And the prices are lower than those of plastic bags!

"Standard", 10 x 8 x 4" **\$8.99** Shipping Weight 1 lb.

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All have collapsible fan-type reflectors, making for extreme compactness, without any loss of reflector efficiency! Every model accepts standard bayonet base (No. 5, SM, etc.) bulbs, comes with flashcord for German or ASA bayonet shutters!

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SUGGESTION: 2 #2 photohead bulbs \$3.20
Extra clamp on bullet with bulb (for semi-spot) 1.99
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Dr. Cinema says:

by DICK HAM

You can make a movie travelogue without setting foot outside your own home town

Somewhere along the summery expanse that stretches between the last attack of spring fever and the first chill of autumn, most people get an urge to travel. Of the many mental trips that are planned to such serene places as the Grand Canyon, Nova Scotia, Acapulco and Yosemite, a fantastic number are actually realized. These trips later evidence their accompanying interests and nostalgic pleasures in the form of home movie travelogues in color which, for the following year, will be shown at the drop of the slightest hint.

But how about those people less heavily endowed with greenstuff and traveler's checks—people who took a nice long trip last year and have decided to stick close to home this year? After all, what's the sense of shooting travel films if they're not going to travel?

A clever answer to this rather prosaic question came up last week when Dottie, one of the secretaries down at the office, described a film project on which she had been working for the past year. Dottie and her husband live in Los Angeles and their families live in the East. She has been making up a sort of "movie letter" to the family, in much the same way that some families have been using tape recorders to exchange "sound letters."

Local tourist attractions

It all started with a Sunday visit to one of the big tourist attractions in Southern California—Marineland. Dottie (an enthusiastic 8mm movie maker) and her husband (a slightly less enthusiastic tripod carrier) took the camera along, pausing now to shoot a long shot of the huge building resting comfortably beside the sea and then to shoot closer shots of the visiting crowds. Inside, large underwater ports gave spectators a fish-eyed view of the other fish. There was enough light to expose color film 16 fps at f/2.5 and as she shot, the huge sea turtles obliged by slowly swimming over and peering down into the lens. Later on, a diver went down and hand-fed the various fish which share large tanks at Marineland.

While trying to describe the day's trip in a letter to the family that night, Dottie suddenly thought, "Heck, why don't I just send them the film?" Then she thought of the other spots around this area which might also interest the family—and that's how things started.

One of the nicer aspects of a project like this is that you're not under pressure to get it done—no deadlines to meet. It's just a very different way of writing a letter describing where you live.

Now it isn't at all necessary to have a handy supply of tourist spots around your home to make an interesting travelogue. Marineland, Disneyland, Knotts Berry Farm, and the film and TV studios may be pretty glamorous, but every travel film on Southern California has them too.

Your home town

The way to plan out a travelogue on your home town is to start out by figuring that no one in the audience has ever been there before. Plan a couple of establishing shots of the town (even if you have to puff up a nearby hill or shinny up the town's water tank). Then start isolating the principle features of your city—its main industries or any unusual businesses—what farmers grow out in the surrounding country—what the main street looks like on a busy day—or how the people of your city spend Sundays.

This last subject alone would easily fill up a ten-minute reel. Simply done, this could be a very effective little film. By straining yourself a bit, you might even get up before sunrise some Sunday morning and shoot the sun coming up. If you have a single-frame release on your camera, try animating the sunrise, shooting one frame every 15 or 30 seconds. You can shoot a very effective opening to this film by framing a large church or public building in such a way that the rising sun will cast interesting shadows over your subject. Base your exposure on a normal daylight reading.

Of course, you don't have to shoot everything in one day, but by keeping at the project a little at a time, you'll soon have the footage you need to finish things up.

In editing, keep your scenes moving. Four or five seconds may be the length you want for an average scene, depending on the action you've shot. Now since your audience judges your ability only by what they see on the screen, be ruthless and chop out any scenes which are technically bad—or which are isolated scenes not connected with the general theme of your film.

To a great many amateur film makers, "editing" means running the footage through some sort of viewing device in order to re-arrange a few scenes, eliminate the bad camera flashes between scenes—and so on. To others, it merely means cutting off the fogged leaders and splicing all of the rolls together. A good editing job involves cutting all of the scenes apart, hanging them up in a re-arranged order on hooks and re-combining them, intercut and shortened to their proper length.

Timing each scene

When editing commercial films, I think of the length of each scene in terms of seconds rather than in feet. As I come to each scene, I run it through the viewer and mark the length of the scene according to the action. But if I merely have a general view of something, I may just figure that five seconds will be about right. So on my editing table, I have one, two, three, four and five foot measurements marked off. Since (in 16mm) three feet of film run five seconds, I merely measure three feet off and cut. But by thinking of scene length in terms of time rather than footage, you may find it much easier to speed up the editing process.

After all of this, make up and shoot some titles for each separate sequence in the film. Unless you've shot some clever transitions from one sequence to another, you'll need these titles to keep everything from blurring together. Each title should be on the screen just long enough for you to read it three times.

So there's Dottie's idea for making a travelogue at home this summer. You'll be surprised how many new acquaintances and friends you'll meet while doing the shooting. There's even the chance that the local Chamber of Commerce might pick up the tab on the film and with a little profit, next year you may be able to take that trip to such serene places as the Grand Canyon, Nova Scotia, Acapulco or Yosemite.

—THE END



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R.C.A. Jr. sound proj.	520.00	101.25
Soundfield 40, Sound	449.95	246.00
B & H 285C, Sound	719.50	442.00
B & H 202C, magnetic sound		

35mm CAMERAS

Argus C3, case and flash	\$64.50	\$34.95
Canon with 50mm Zonow F1.1	485.00	291.00
Canon IV-S2, F1.8 Rdr.	295.00	139.00
Canon V 50mm F1.2 Canon	450.00	335.00
Canon V 50mm F1.1 Zonow	495.00	385.00
Contax II, Sonnar F2	64.50	64.50
Contax III, Sonnar F2	64.50	64.50
Contax IIIA with 50mm Zonow F1.1	485.00	375.00
Contax III, Sonnar F2	296.00	184.00
Contax IIIA, Sonnar F1.5	311.00	188.00
Contax IIIA with 50mm Zonow F1.1	519.00	399.00
Contax IIIA, Sonnar F1.5	348.00	199.50
Exakta VX with 50mm F1.5 Angenieux	279.50	167.70
Kodak Bantam Special F2	61.00	61.00
Kodak Pony F4.5 synch	23.75	10.75
Kodak Signet, Extar F3.5 Rdr	75.00	38.50
Kodak Retina IIA, F2 Rdr	127.50	85.50
Kodak Retina IIC, F2.8 MX	139.00	80.00
Kodak Retina IIC, F2 Ex. Met.	190.00	109.75
Leica IIA, F2	22.75	10.75
Leica IIC, F2, Rdr.	93.50	93.50
Leica IIIIF with 50mm Zonow F1.1	439.50	283.70
Leica IIIIF with 50mm F1.2 Fuj.	463.00	221.70
Leica IIIIF, Elmar F3.5	237.00	122.95
Leica M3, F2	316.00	140.95
Leica M3, F2	288.00	172.50
Leica M3 with 50mm Zonow F1.1	594.80	356.70
Leica M3 with 50mm F1.2 Fuj.	479.50	287.70
Minox III, F3.5 ctd.	119.00	60.95
Minox IIIIF F3.5 synch	139.50	72.95
Nikon S-2 with 50mm Zonow F1.1	345.00	219.50
Nikon S-2 with 50mm F1.4 Nikkor	297.50	176.50
Praktina FX with 50mm Zeiss Biotar F2	35.50	35.50
Ricoh 35, case & flash	329.95	199.50
Robot Royal 36	161.50	87.50
Super D with 50mm F1.5 Angenieux	220.00	97.50
Voigtlander Prominent F2	270.00	134.95
Voigtlander Prominent F1.5	139.50	81.50
Voigtlander Vessla I, F2.8	127.50	69.50
Voigtlander Vitesa, F2	54.50	30.75
Voigtlander Vito IIA F3.5		

SLIDE PROJECTORS

Argus 300, case	37.90	27.75
AO 300W, autom. case	99.50	74.50
AO 500W, autom. case	74.50	40.50
Brumberger 24x2 1/2 & 35	39.95	39.95
LeBelle 45, autom. 500W	79.50	42.25
Revere 444, 300W, case	69.50	26.50
Revere 555, 500W, case	89.95	56.75
Revere 688, 500 W autom. case	144.50	79.95
TDC "Headliner" 300W, Selec.	49.99	16.75
TDC Deluxe "D" 300W, Selec.	67.50	27.75
TDC Duo 24x2 1/2 & 35, 300W	67.50	27.75
TDC Stereo Project-or-View	144.50	75.25
Viewlex Project-O-Matic	69.95	42.90

REFLEX & ROLLFILM CAMERAS

Exakta 66, Tess F2.8	319.50	174.95
Graflex 8.8, 2 1/2, F4.5	36.00	36.00
Graflex 8, 3 1/2, F4.5	30.00	30.00
Graflex Super 8 3 1/2, autom.	289.50	96.50
Hasselblad F2.8	379.50	199.50
Kodak Chevron, F3.5 Rdr.	198.50	114.50
Kodak Medalist, Ext. F2.5	49.95	49.95
Kodak Medalist II, Extar F3.5	99.50	99.50
Mamiyaflex Auto, F3.5 ctd.	88.00	88.00
Master Reflex, F3.5 ctd.	185.00	66.00
Minolta Autocord, F3.5	99.50	55.75
Primarflex, Tessar F3.5 ctd.	39.95	91.00
Rolleiflex F3.5 ctd.	17.50	17.50
Rolleicord IV, Xenar F3.5	61.95	61.95
Rolleicord V, Xenar F3.5 MX	72.50	72.50
Rolleiflex Auto, Tessar F3.5	84.95	84.95
Rolleiflex Auto, Xenar F3.5	71.95	71.95
Rolleiflex Standart, Tess F3.5	46.00	46.00
Super Ikonta A, Tess 3.5	99.00	40.00
Super Ikonta B, Tess 2.8	139.00	61.75
Super Ikonta BC, Tess 2.8	163.00	75.95
Super Ikonta C, Tess 3.5	114.00	54.95
Voigtlander Bessa II, Heliar 3.5	164.90	96.50

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This 1957 dated film is in its original sealed package fully guaranteed by the manufacturer. Day, or Tung. Price includes processing & mounting (35mm).

Size	Lots of 3—EA.	Kodachrome	McGregor Color	Vitacolor
8mm x 25' dble. roll.		\$2.90	\$2.25	\$2.30
8mm x 25' dble. mag.		3.60	3.50	3.50
16mm x 50' mag.		5.40	5.35	5.25
16mm x 100' roll.		8.00	5.50	5.35
35mm x 20 exp.		2.70	1.85	1.79
35mm x 36 exp.		4.00	3 for 6.50	3 for 6.50

COLOR-FILM MFR. PACKS UNDER AWON LABEL!!!
LATE 1957 DATE Price includes Processing & mtg.

All Kodachrome filters can be used with this film.			
8mm x 25' dble.	\$2.25 ea.	3 for \$6.50	6 for \$12
35mm x 20 Exp.	\$1.79 ea.	3 for \$5.25	6 for \$10
16mm x 50' Mag.	\$5.40 ea.	3 for \$16	
16mm x 100' roll ASA 32	\$8.00 ea.	3 for \$24	
8mm dble. or 16mm x 100' roll	\$5.50 ea.	3 for \$16	

KODACHROME Kodak Proc. Incl. for all.
All in Original Pack Daylight or Tungsten.
16mm x 100' roll O.D. \$5.95
16mm Kodachrome, O.D., 50 ft. Mag., Day \$4.25
16mm x 50' mag., super X \$2.50 ea. 3 for \$6.75

USE KODACHROME TYPE A FILTER—TUNG
35mm MCGREGOR Color or DYNACOLOR '57 date. Proc. & Mtg. Inc.
36 Exp. 3 for \$6.40, 6 for \$11
20 Exp. 3 for \$5.40, 6 for \$9
12 Exp. 6 for \$4.75

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1—Brand New Daylight Film Loader
100'—fresh dated negative film
5—film cartridges

\$5.95

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10 x 10', SWSM, #1 or #4
\$5.00
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ANSCO Color Negative
35mm x 112' Tung. **\$5.00**

AERO EKTACHROME
ASA 50
35mm x 20 exp. cart.
3 for \$2.25
6 for \$3.75
Proc. not incl.

FRESH MOVIE FILM
1957 dated, fast, fine grain, panchromatic ASA 50. Prices include new fast processing service.

8mm x 25' dble. roll	\$1.10
BOLEX 8mm x 100' dble. roll	3.50
16mm x 50' mag.	1.75
16mm x 50' mag. Plus X or XX	2.00
16mm x 100' Anso	2.75
16mm x 100'	2.50
16mm x 100' Kodak Plus X	2.95
16mm x 50' roll, Plus X	1.50
16mm x 100' Kodak Super XX	3.25
8mm Mag. B. & W.	2.00

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BULK MOVIE Fresh DuPont Stock ASA 24
8mm x 400' dble. \$5.95 8mm x 1600' dble. \$22.00
Camera spooled... No processing \$1.79
8mm x 25' dble. 7 for price of \$1.50 ea.

MOVIE—QUANTITY DISCOUNTS
B&W ASA 50 REVERSAL, NO PROCESSING

SIZE	54 Rolls	27 Rolls	15 Rolls
16mm x 25'	\$8.95	\$4.95	\$2.75
16mm x 50'	19.95	10.95	5.95
*16mm x 100'	49.50	29.50	17.95

*Camera spooled

Black & White Movie Film Processing Service
8mm x 25' Dble. \$1.55 ea.
16mm x 100' \$1.00 ea.
16mm x 50' \$1.65 ea.

AERO EKTACHROME FOR MOVIE FANS—ASA 40
8mm x 100'—\$4.75 16mm x 100'—\$4.75
3 for \$13.25 Proc. not Incl.

LAST MINUTE CUT FILM SPECIALS!
4 x 5 Anso Process
Excellent for copy work. 25 shts. per box. 100 shts—\$3.00
4 x 5 Infrared 100 shts—\$3.00
8 x 10 Anso Process Pan 100 shts—\$3.95
Kodak Film Packs, #520 (2 1/2 x 3 1/4)
Plus X or XX 6 for \$5.50
Kodak Matrix (10 shts) 10x12—98c 11x14—\$1.25

COLOR MOVIE FANS 1957 DATE
16mm x 50' Mag., Orig. Kodak Pack, Neg. \$1
16mm x 100' roll, Kodak Super-XX, Neg. \$1.75

COLOR 1957 DATE
For those who desire the utmost in color equal to the best color you have ever used! Price Includes Proc.
8mm x 25 ft. double \$2.25 ea. 16mm x 100 ft. \$6.75 ea.
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Daylight or Tungsten
35mm x 112' \$18.95
35mm x 50' 9.95
35mm x 27 1/2' 6.95
35mm x 20 exp. in metal carr. 1.20 ea.
6 for \$5.50 12 for \$10
35mm x 50' Tung \$6.95
35mm x 20 exp. Tung 6 for \$4
620 Tungsten 6 for \$2.00

Aero EKTACHROME ASA 40
with 1 1/2 gallon processing kit
5 1/4 x 20' \$5.95
5 1/4 x 40' \$7.95
7 x 18' \$5.95
9 1/2 x 40' \$9.95
35mm x 37 1/2' \$5.95
EXTRA—Free compensating filter with any of above.
SPECIAL—4 1/2 gallon Ektachrome processing kit \$3.95

Bulk ANSCO COLOR daylight or Tung. #534 1955 DATE
35mm x 100' \$11.95
35mm x 50' 6.50
35mm x 27 1/2' 4.00

GE MOVIE PROJECTION LAMPS
750 Watt... \$2.00
300 Watt... \$1.50

Fresh KODAK Negative Safety
Kodak Plus X or Super XX, Microfile, Infrared, Anso Supreme or Background X
\$1.98 each
FREE: 100' of ASA 24 with each 100' of above.

SPECIAL OFFER!
Slightly outdated
AERO EKTACHROME
ASA 32 • 35mmx75'
\$4.95

THIS MONTH'S SPECIALS
• 5x7 Stainless Steel Trays, Brand New... 3 for \$4
• 120 & 320 Kodachrome, Kodak Proc. Incl. 3 for \$3.75
• Telephoto Lens, 8mm, f/2.8... 4.95
• Wide angle lens, 7mm, f/2.8... \$11.95
• Cardboard Stereo Mounts, #100... 1.50
• 1000 for 1000 for \$3.50
• Anso 35mm Cardboard Mounts... 1.00
• 1000 for 1000 for \$3.50
• Daylight BULK FILM LOADERS & 5 cartridges... 4.95
All film O.D. unless otherwise stated.
20% DEP. on all C.O.D. PLEASE U. S. Express

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• Fast—ASA 50 • Prices include processing • Fine Grain
8mm x 25' dble. roll \$3.00
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8mm Bolex, 100' dble. 4.95
• BUY 6... GET ONE EXTRA... FREE!

AERIAL FILM Recent date! In original metal containers.
LINAGRAPH Ortho Weston 24, 35mm x 100' 98c ea.
3 15/16" x 61" 5 for \$1.10
INFRARED (Weston 50) 35mm x 100' 2 for \$1
5 1/2" x 20" 2 for \$1

KODAK XX
5 1/2" x 20" 4 for \$1
5 1/2" x 20" 2 for \$1
5 1/2" x 20" 1.20
7 1/2" x 20" 5.95
5 1/2" x 75' 7.95
5 1/2" x 200' 14.95

KODAK TRI-X
5 1/2" x 20" 2 for \$1
5 1/2" x 20" 1.20
7 1/2" x 20" 5.95
5 1/2" x 75' 7.95
5 1/2" x 200' 14.95

CUT FILM SPECIALS
4 x 5—original box of 25 sheets—3 boxes for \$3.50
Your choice of KODAK Infra Red; DUPONT X-F Pan;
ANSCO Tri-X or Tri-X
4x5 EKTACHROME, Type B, 10 shts. per box \$2.25
8x10—original box of 25 sheets—\$2.50 per box
Your choice of KODAK Infra Red; DUPONT X-F Pan, Arrow Pan; ANSCO Super Pan Portrait, Process, Comm. Ortho. 3 for \$6.50
Anso Color Day, or Tung. (10 shts. per box)
4 x 5 \$2.00 ea. 6 for \$9
8 x 10 \$3.95 ea. 3 for \$10

PAPER SALE
CONTACT PAPER—less than 1¢ a print
4x5 Haloid, SWGL, F5, (100 shts.) 89c
10x12 SWGL #1, 2 box (100 shts) 1.00
8 1/2x11" Reflex Copy (100 shts) 1.00
18x22" LWSM #1, 2 box (50 shts) 1.98
20x24" SWGL #1, 2 box (50 shts) 1.98
KODAK 35mm x 100' LWSM #3 2 for \$1
Ad-type LW Flex. SM. 40x70" #3 \$2.00

16mm x 400' BULK KODAK
ASA 24—Your choice of single or double perforation **\$6.95**

SPECIAL PURCHASE—LIMITED QUANTITY
8x10—Original Box of 25 sheets—\$1.98 ea.
DuPont Process; Kodak Contrast Process Pan
10x12—Original Box of 10 sheets—98c
Kodak Contrast Process Pan
11x14—Original Box of 12 sheets—98c
Kodak Portrait Pan.
11x14—Original Box of 10 sheets—\$1.75
Commercial Ortho.

SPEED GRAPHIC CARRYING CASE
Rugged, steel-reinforced fibre construction. Fitted for 4x5 Graphic, holders, flashgun, reflectors, flashbulbs, film.
Orig. Cost \$39.95. AWON PRICE... **\$7.95**

ANSCOCHROME, 1957 DATE ASA 32
35mm x 100' (orig factory pack) \$30.00
35mm x 25' (orig factory pack) w/loader 7.99
35mm x 20 exp. \$1.35 ea. 4 for 4.98
120 or 620 \$2.70 ea. 3 for 3.00
16mm x 100' roll (incl. proc.) \$8.25 3 for \$24.00

FREE Brand New Miniature Spy Camera Complete w/case
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Amazing results with LANTERN SLIDE PLATES
These are exposed and developed just like contact or enlarging paper. After developing, these plates can be used in your slide projector or mounted in a frame and backed by any colored paper for the effect you desire.
36 glass plates per box
2x2—2 boxes for \$1 3 1/4x4—2 boxes for \$1
1 1/4x4—2 boxes for \$1.50

SPECIAL AWON OFFER! Bulk Film Special!
35mm x 100' Kodak Tri-X \$3.50
35mm x 100' B&W ASA 24 \$3.50
35mm x 100' Kodak Ortho film \$3.50
35mm x 100' Anso ASA 50 \$1.50
16mm x 400' Positive Film \$3.95

AEROEKTACHROME HIGH SPEED—ASA 32 CAMOUFLAGE COLOR FILM
at ridiculously low prices!
Used by USAF to detect camouflaged areas.
35mm x 20 exp... 3 for \$1.50 Processing
35mm x 75' \$3.50 Not Incl.

Fresh ASA 50 Aero Ektachrome
35mm x 20 exp... \$1.50 ea. 4 for \$5
Processing included

35mm Fresh Bulk Negative Safety
Kodak Plus X, Super XX, Kodak Weston 24 or DuPont #1, #2 or #3—100'... \$1.98 ea.; 400'... \$7.50
35mm x 20 Exp. Cart.
Plus X or Super XX 6 for \$1.50; 12 for \$2.50
or Microfile

HIGH SPEED MOVIE ASA 200, '56 date, 8mm x 25' Roll \$2.45 ea.; 3 for \$7.05
8 or 16mm x 100' roll \$7.05 ea.; 3 for \$16.20

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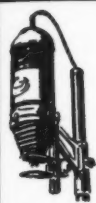
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Mansfield Deluxe 8mm Action Editor	59.50	23.95
Mansfield Deluxe 8mm Portable, w/case	46.00	23.95
Baia 8mm Action Editor	56.75	29.75
Craig 8mm or 16mm Portable w/case	79.50	53.95
All Editors Include Rewind, Splicer & Baseboard		



Brand New FEDERAL Enlargers CLEARANCE CLOSE-OUT SPECIAL

	List SPECIAL
35mm 135C, f4.5 lens	\$54.95 \$34.95
Model 135C, Carrying case	7.25 4.98
FOR 2 1/4 x 3 1/4 NEGATIVES	
No. 240, Diffused, f7.0	\$20.95 \$20.95
No. 260, Diffused, f6.5	\$43.95 27.95
No. 270C, Diffused, f6.3	\$51.95 32.95
Carrying case for 260 or 270C	7.25 4.98
No. 260C, Coll. Lens, f6.5	\$57.95 37.10
No. 311, Spl. Cond. F4.5	\$79.95 46.00
FOR 4x5 NEGATIVES	
No. 450, Diffused, f4.5	\$119.95 76.85

Like New

ELECTRONIC FLASH OUTFITS

Unconditionally Guaranteed

	Reg.	AWON PRICE
Ultrablitz Expert IV, A.C. or Batt	\$70.00	\$46.95
FR Model 2, AC or Batt	54.95	37.95
IR Model 3, AC or Batt	54.95	36.95
DeJure Baby Blitz	39.50	26.95

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ELITAR Movie Lenses

- Hard coated • Color corrected
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In D Mounts For Most 8mm Cameras

	List	AWON PRICE
6.5mm, f1.9, W.A., Fixed	\$44.95	\$28.95
7mm, f2.5, W.A., Fixed	29.95	17.95
1 1/2", f3.2, Telephoto, Fixed	12.95	8.95
1 1/2", f2.5, Telephoto, Focusing	26.95	15.95
1 1/2", f1.9, Telephoto, Focusing	38.95	24.50
1 1/2", f1.4, Telephoto, Focusing	49.95	29.50

For Kodak 8mm Mag. Movie Cameras

6.5mm f1.9, W.A., Fixed	49.95	33.50
1 1/2", f1.4, Telephoto, Focusing	54.95	34.50

In C Mounts for 16mm Movie Cameras

17mm, f2.5, W.A., Focusing	34.95	23.50
13mm, f1.5, W.A., Focusing	89.95	82.95
3", f2.5, Telephoto, Focusing	42.50	25.95
3", f1.5, Telephoto, Focusing	99.95	69.50
3", f3.5, Telephoto, Focusing	32.50	19.95

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The New SEKONIC LEADER, complete with case & chain. **AWON PRICE—\$6.50**
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Case for any of above—\$1.95

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	Reg.	AWON PRICE
Zenith 35mm, Dble. Cond., 2", f4.5 lens	\$74.50	\$45.00
Same, Less lens	59.50	36.90
Master Craft 23, 35mm to 2 1/4 x 3 1/4", f6.3 lens	47.50	23.00
Arnold D. Cond. & Diff., f4.5 lens, 35mm to 2 1/4 x 3 1/4"	87.50	53.00
8 x 10 Easel, Steel, w/scale	5.50	3.30
11 x 14, Easel, Steel, w/scale	7.75	4.60



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With new VYNA-FLECT fabric. These screens are guaranteed for life—fireproof, fungus proof, and washable. No other screens at these prices have all these higher-priced features.

	Val	SPEC.	Val	SPEC.
30 x 40	\$24.95	\$9.95	37 x 50	\$31.95
40 x 40	26.95	10.95	50 x 50	33.95

Screens are shipped R.R. Expr. collect postage

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We need used cameras! We need them so desperately that we are forced to make this unprecedented offer.

Simply send us your camera—any make, any model—regardless of condition, age, or original purchase price. The credit we offer will entitle you to buy any brand new item of equipment listed below at AWON's tremendous "trade-in" price!

35mm CAMERAS

	Reg.	YOUR COST
Anso Regent, f3.5 ctd., FMX	\$4.50	\$40.85
Anso SuperRegent, f3.5, ctd.	89.50	67.10
Argus C3, f3.5, ctd., w/case & flash ..	69.50	50.35
Argus C4, f2.8, ctd.	84.50	63.35
Bolsey B3, f2.8, w/case	59.95	44.55
Canon IV S-2, f1.8, latest	284.00	213.00
Contax IIa, f3.5, self-timer	261.00	195.75
Contax IIa, f3.5, exp. meter	299.00	224.25
Edixa Model C, f2.8, w/case & flash ..	49.50	37.10
Graphic 35, f3.5, ctd., w/case & flash ..	89.50	67.10
Kodak Pony 135C, f4.5, ctd.	33.75	25.30
Kodak Retina IIIC, f2 ctd., MXF,	190.00	142.50
Kodak Signet 35, f3.5, ctd.	75.00	56.25
Leica IIIf, f2 Summicron	336.00	252.00
Leica M3, f2 Summicron	447.00	325.25
Nikon S2, f2, Nikkor	299.50	224.60

SINGLE LENS REFLEX CAMERAS

Exa Automatic, Westar f2.8, ctd.	85.00	63.75
Exakta Vx, f1.9 ctd. Xenon, Auto.	398.70	298.00
Pentacord, f2 ctd. Westagon, Auto.	259.50	194.60
Praktiflex Auto FX, Westar ctd. f2.8 ..	99.50	74.60

TWIN LENS REFLEX CAMERAS

Minolta Autocord, f3.5, ctd.	99.50	74.60
Rolleicord V, f3.5 Xenar, MX	134.55	100.70
Rolleiflex Auto, f3.5 Xenar, MX	217.50	163.12
Rolleiflex Auto, f3.5 Tessar, MX	232.50	174.35
Rolleiflex 2.8D, f2.8 Xenotar, MX	291.50	218.62
Soligor I, f3.5, FX	34.50	25.85
Soligor Semiauto III, f3.5, FX	59.95	44.95

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Anso Speedex, f4.5, 120	29.50	22.18
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Revere 33, f3.5, R.F.	174.50	130.85
Stereo Realist, f3.5, R.F.	159.00	119.25

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B & H 220 Wilshire, f2.5	49.95	37.45
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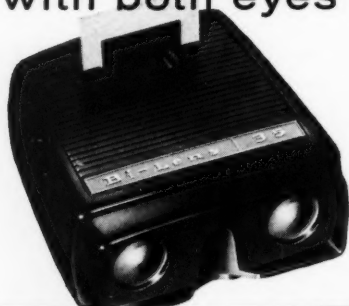
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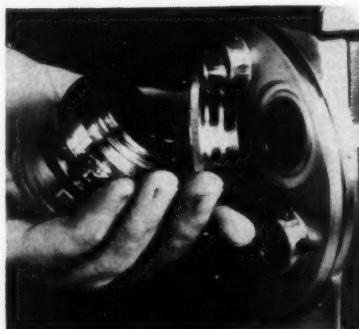
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MOVIE COURSE

(Continued from page 95)

No one telephoto will do for all situations. The farther away you are from the center of interest the greater the focal length required to fill the frame. Naturally, there are few people who can collect telephoto lenses in the way they would stamps. Review the times when a telephoto would have helped. Decide if the situation arises often enough. Then decide how powerful a lens you need for average movie making.

Telephoto lenses for 8mm cameras are available in focal lengths up to 75mm, and for 16mm up to 155mm. However, longer focal length lenses designed for still cameras can be mounted on your movie camera with the proper adapter.



Lenses designed for still cameras can often be used with movie cameras if they are mounted with an adapter. Lens above is a 50mm Leica Summicron.

Make it a rule to mount your camera on a tripod when using a tele lens. The least camera movement is magnified many times and will show up horribly in projection of the finished film. Extreme care must be exercised in focusing a telephoto lens. Its zone of sharp focus is extremely small compared to that of a normal or wide-angle lens. At wider openings an error in distance of only a few feet can throw the shot completely out of focus.

One of the limitations of telephoto lenses is the strong tendency toward flattening of perspective. With lenses of great focal length, foreground and background objects seem almost to merge. If you watch baseball on TV, you'll get a fair idea of what happens. An outfielder catches a pop fly right behind second base but will appear to have his back against a fence two hundred or more feet away.

A few paragraphs back we talked about the distortion that takes place when making an extreme close-up with a wide-angle lens. The telephoto allows you to fill the frame but at the same time shoot from a greater distance, cutting down on distortion considerably.

You also have the advantage of shooting from a more obscure position with a resultant increase in naturalness from your subjects.

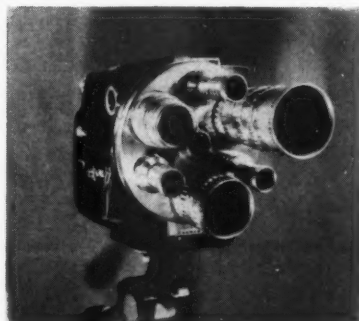
Now let's look at a concrete example where lens choice helped to make a better scene. The pictures on the right of page 95 illustrate one situation you are liable to meet.

We wanted a close-up of the boy and girl. The light was bad and required a fairly large aperture. A telephoto was used for the first shot. The girl registered sharply, but the boy was out of focus and almost out of the scene. There wasn't enough field of view and little zone of sharp focus to work with.

A normal lens was tried for the second shot. An improvement, but the boy's head was chopped off at the top and he was focused too softly.

The third shot was filmed with a wide-angle lens. Both subjects were sharp and they filled the frame. The greater zone of sharp focus of the wide-angle helped make the scene. The wide-angle also helped get the effect of the boy looming somewhat larger in the foreground than the girl.

Until now we've been talking about the wide-angle, tele and normal lenses as individual units. Actually, they can and should be used as a movie making team—for integrated long shots, medium shots and close-ups.



This Eastman Kodak K-100 is typical of three-lens turret cameras. However, many non-turret cameras permit interchanging lenses.

At the bottom of pages 94 and 95 are three shots making up a sequence. All three were shot from the same spot. The long shot, establishing the scene, was filmed with a wide-angle lens. The second, or medium shot, focuses audience attention on the two most important parts of the scene. A normal lens, employed for the medium shot, because of its narrower field of view compared with a wide-angle, seems to bring the couple in closer. And finally, the telephoto makes for a real close-up of the two people.

Whether you utilize lenses in com-
(Continued on page 110)

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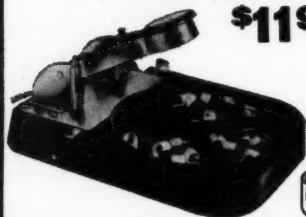
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MOVIE COURSE

(Continued from page 108)

bination or individually, accurate focus is important. One way to assure overall sharp focus is to set the lens according to its hyperfocal distance. When the lens is focused at its hyperfocal distance, then everything from one half the hyperfocal distance to infinity will be in sharp focus. (For example: The hyperfocal distance of a 25mm lens set at f/4 is 21 ft. With the lens set at 21 ft., everything from 10½ ft. to infinity will be in focus.)

The hyperfocal distance for each lens aperture can usually be found by consulting the manual that came with the camera. It wouldn't hurt to copy this information and paste it to the body of the camera.

Fixed focus lenses are set by the manufacturer to take advantage of the hyperfocal distance. The zone of sharpness varies with each lens opening—it is greatest at small apertures, least at wide lens openings.



Some movie cameras are equipped with two-lens turrets like this Bell & Howell. A good lens combination is a wide-angle and medium telephoto.

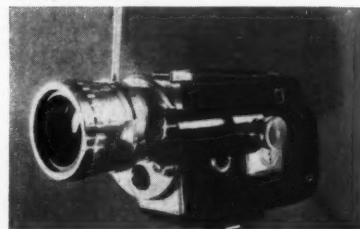
Suppose that you have a focusing lens, but you don't want overall sharp focus to infinity—instead you're interested only in a particular area.

Here, make use of the zone of sharp focus (depth of field) and set the lens accordingly. The zone of sharp focus is the distance between the points nearest to and farthest from the camera which are in acceptably sharp focus at any given lens setting. The zone of sharp focus is greatest with lenses of short focal length, used at small openings, focused at moderately distant subjects. It grows smaller as the focal length increases, as the lens opening gets wider, or when focused on very close subjects.

Usually, the camera instruction booklet carries a chart giving this kind of information. If you find it awkward to

carry the manual around you can use a Kelly Cine Calculator (MODERN, November 1955), a dial-like device that will give you hyperfocal distance and zone of sharp focus information for a variety of lenses at all openings.

One of the latest innovations in movie making is the zoom-type lens. It combines all the features of a wide-angle, normal and telephoto lens in one. By operating a lever, you change the focal length of the zoom-type lens while the camera is in operation. The effect is much the same as a dolly shot—the camera seemingly moves in on the subject. Unlike a dolly-mounted camera, you never leave your original shooting position with a zoom-type lens. Zoom-type lenses cost considerably more than the average price for three separate lenses, but offer compactness and effects sometimes impossible otherwise.



This Pan-Cinor zoom lens combines wide-angle, normal, and telephoto lenses in one. Zoom-type lenses are available in either 8mm or 16mm.

Zoom-type lenses should be used with discretion. A movie composed of nothing but zooms can leave your audience slightly seasick. Regular cuts should be interspersed for variety. In any event, make your zooms slowly. Zooming in quickly can disorient your audience. Their minds will be still centered on the long shot, with the close-up already on the screen.

There's a lot more to movie lenses. In fact, it would be difficult to find two lenses that behave in precisely the same way. Before you buy a lens make sure you need it.—THE END

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In the article, *Editing Your Movies*, appearing in the April 1956 issue of MODERN, author Aram Boyajian recommended the use of carbon tetrachloride as a film cleaner. While carbon tet is employed by many professionals as a cleaning agent, the New York State Department of Labor requires adherence to pretty strict rules in any plant where the compound is utilized. Carbon tet fumes can be extremely dangerous if inhaled for even a short period. There are several cleaners on the market that do not contain carbon tetrachloride and are obtainable at local camera stores.

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HOLLYWOOD STILLS

(Continued from page 86)

Miss Novak taken by Coburn is on page 87. The extreme cropping is another way of stressing important facial features. Miss Novak is currently appearing in *The Eddy Duchin Story* and is scheduled to start work on *Pal Joey* soon.

Occasionally Coburn runs into good old-fashioned Hollywood temperament. He faces up to it squarely. "I won't tolerate too much temperament" he says. In his opinion a good part of Hollywood temperament is based on the notion that one side of the face photographs better than the other. Coburn thinks this notion is more a frame of mind than the shape of the face, in most cases. Rita Hayworth is one of his prize examples. "I photographed Rita for ten years and she never had any preferences. Her pictures always came out fine." One of them is an all time favorite, a pin-up that rode on the famed Flying Tiger planes of China fame, and was requested by more servicemen than any other picture Coburn ever made (see top of page 87). But one morning Rita came in convinced that her face had a "good side and a bad side." It didn't take Coburn long to realize that a director had convinced Miss Hayworth that her face had plus and minus sides. Coburn finally persuaded the actress that the idea was untrue—with some top flight salesmanship and a whole bunch of test shots. Miss Hayworth is currently working on *Fire Down Below*.

Coburn's pet horror story is one about a model who fainted during a sitting in which the photographer fussed and fiddled for five hours while the girl held one pose. He is a firm believer in fast shooting. He once made 50 black-and-white and color shots of Kim Novak and William Holden in something like a half hour. When the stars walked in, everything from lights to set was ready.

Coburn uses practically every type of camera—from a big studio job to 35mm—fitting the camera to the job. An 8 x 10 Anso camera with a 20 in. f/5 Goerz-Dogmar coated lens handles most of his formal portraits. While he uses incandescent lighting for some shots, about 90 percent of studio photographs are made with electronic flash units. For less formal things, Coburn may use a 4 x 5 Graflex, a Rolleiflex or a Contax.

He tries to avoid forming camera habits. Even in sessions where the big camera might be the most obvious choice, Coburn may find a reason to switch to something smaller. One day, while photographing Swiss actress Ursula Andress, he noted that her expression constantly changed. The 8 x 10 made it impossible to shoot fast enough to capture those fleeting impressions.

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After making enough big negative shots to satisfy the assignment, he switched to a 2¼ x 2¼ camera, shooting like mad to record each change in mood.

Putting a girl across can mean shooting in the studio, outdoors or in any of a hundred other places. It can mean using studio lighting or available light.

The past forty years have taught a lot to the boy who grew up on a ranch in Montana. When Coburn was only 11 years old, he already had the ranch house filled with every piece of photographic equipment he could lay his hands on. In fact, the gear and the smell that went with it made life slightly difficult for the rest of the family. But Hollywood came to Coburn before Coburn went to Hollywood. A motion picture company used the ranch for location and the young Coburn latched on to the cameramen. He learned all he could from them and made several good contacts. A year later the family moved to

Hollywood, and while still in his teens Coburn became a cinematographer. He recalls that lap dissolves and other movie devices were done in the camera in those days. He often slept at the studio, being too tired to go home, after a day's work of driving the camera car, following focus, making titles, changing setups and shooting stills. Pretty soon, Coburn's stills began to attract considerable attention. He became the first full time still man in the industry, and by the time he graduated from high school, he was a seasoned photography veteran. Since then he's worked for Samuel Goldwyn, Cecil B. DeMille, Alexander Korda and Sam Wood.

Right now Columbia is building a brand new studio for Coburn. After forty years in the picture industry, Coburn is looking forward to the studio and his next glamour shot with all the enthusiasm of a youngster just arrived in Hollywood.—DAVID I. ZEITLIN

OUTDOOR LIGHTING

(Continued from page 62)

of the time the results are horrifying. Your pictures can be successful, however if you keep two basic variations in mind. In the first, ask the girl to tilt her chin upwards, while you watch how shadows are reduced. Incidentally you can carry this to the extreme of starting off with your model in a reclining position. For variation number two, the chin is lowered and you get an effect like the one on the bottom of page 62, where the hair is highlighted, but the face is in even, transparent shadow. Unless you want a sooty faced glamour gal, be sure to expose for the shadow area so you record facial detail.

Variety adds spice

This brings us to backlight, an excellent change of pace for your glamour portfolio. The sun is behind the subject. Often it's quite high. High or low, this is the setup required for silhouette pictures. If you want a full silhouette, expose for the sky area and print so the figure goes completely black. With semi-silhouette, (see page 61), open up your lens one f-number more and print to show only the amount of detail you want.

A more usual way of handling backlight is shown on page 63. Instead of exposing for the sky and letting the figure go dark, (the standard recipe for full silhouettes), de Dienes exposed for the shadow area of the body, ignored highlights. The effect: one of isolating the figure and making it the focal point of attention. Technically this occurs because light values on subject and background are different. One area is set off

against the other by contrast of tone.

These then are the basic situations for glamour—sidelight, overhead light and backlight. As you use them, keep a lens hood on your camera to prevent flare. Add a filter if you want to bring out white areas, darken sky and water. The medium yellow filter is best for all-round use. Both a red and orange filter will lighten reddish areas such as lips, and are generally unsuitable. On occasion, when you need to stress reddish skin tones, and still darken water and sky, a green filter is valuable.

There are several other things to keep in mind when you're shooting in bright outdoor light. A natural reflector—sand or light pavement, for example—will reduce shadow density remarkably by reflecting light back into dark areas. If you're not certain just how much light will be reflected, bracket your exposures the way professionals do. Take a meter reading for the area you consider most important. Shoot the picture. Then make two additional exposures—one an f-number smaller than the meter reading, the second an f-number larger. After you've processed your negatives you can print the one which comes the closest to the effect you had in mind.

And keep an eye on the background. In several of Andre de Dienes' pictures the background was deliberately thrown out of focus in order to highlight form and draw the viewer's attention to the girl. You may want to do this, too, by shooting at a wide aperture, after a brief consultation with your depth of field scale. All these techniques are important. But beyond them lies your ability to recognize how light affects shape, and to press the shutter at the right moment for an instant of glamour.

—CORA WRIGHT



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A society of professional photo technologists, SPE convenes once a year to further mutual interests and exchange experiences in the field.

Highlight of this year's meeting was the banquet on Thursday, May 10, at which new national officers were installed, and recognition was given to the work of outstanding scientists and engineers in the field of photography. In a keynote address, Mr. Wesley V. Hurley, Deputy for Programs for the Ass't. Secretary of the Air Force for Research & Development, discussed the advancement of science through individual effort.

The Society's Annual Award went to the guest of honor, Dr. Harold Edgerton of Massachusetts Institute of Technology, for his outstanding work in electronic flash lighting.



Edward K. Kaprelian (left), past president of SPE, presents Society's Annual Award to Dr. Harold Edgerton of MIT.

Awards also went to MODERN columnist Lloyd E. Varden, Consultant and Assoc. Professor at Columbia University; Dr. Walter Clark, head of Eastman Kodak's Applied Photography Division; John I. Crabtree, Ass't Supt. of Eastman Kodak's Research Laboratories; Dr. Irvin C. Gardner, Chief of the Optics and Meteorology Division of the Nat'l Bureau of Standards; Henry M. Lester, Photographic Consultant, New York City; and Clifton M. Tuttle, Vice-President in charge of Research and Development, Kenyon Instr. Co.

GLAMOUR COLOR

(Continued from page 66)

to be vaguely upsetting to most viewers.

Remember that most girls look better in a softly lighted room than in the glare of bright sun or a spotlight. With this in mind, make use of the diffused light of a hazy day (Susan Strasberg, page 69). If in bright sun, turn her around so her face is in bright shade. Even the dullest hair will get a fine glint when backlit from above.

Choose the right film

For glamour girl color, Ektachrome and Anscochrome are better choices than Kodachrome. They are less contrasty; they show markedly less tendency to turn blue in the shadows; they have more exposure latitude; they are 3X as fast, which makes it easier to work with them out of the bright, direct sunlight. These films also register skin tones more pleasantly than does Kodachrome. Compared to Kodachrome, Ektachrome gives a warm, tawny look, flattering to any girl, and particularly effective for producing striking nudes.

If you are using Kodachrome, a Skylight filter is a virtual "must" to "warm up" shaded areas. With Ektachrome and Anscochrome, the Skylight filter is less necessary, but you may find it desirable when working with Ektachrome when there are deep shadows in the picture (Audrey Hepburn, page 67). With

Kodachrome, no filters needed. "Off" colors are balanced in printing.

Beautiful and expressive eyes are a real asset to any color picture. Usually, it's best to have her looking directly into the camera. If she's glancing off sideways you may get excessive areas of the whites, so they look like hard-boiled eggs instead of eyes.

Get the exposure right

Generally, with transparency type color films, exposure should be based on a meter reading of the important highlight areas; let the shadows take care of themselves. With Kodachrome, just make sure the important shadows are correctly exposed and let the highlights come as they will.—JOHN WOLBARST



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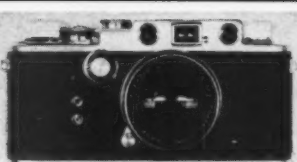
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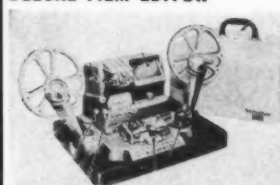
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The scene above is lit by ordinary Par 38 floods, used for outdoor light, connected to ColorTran Converter resting on chair to left of family group.

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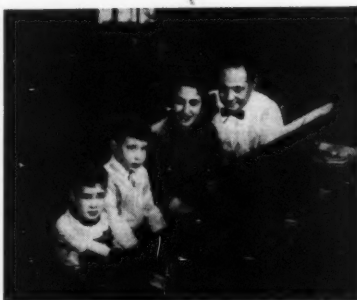
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Combined with the ColorTran is a high efficiency reflector called the Miroflector. Together, they enable you to expose Type A Kodachrome at f/6.3 at 16 frames per second, with the subject five feet from your main light. At 10 feet, an aperture of f/3.2 can be employed.

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With the Barlight or the Junior model, up to six 150-watt clear lamps can be used at one time. This is enough to more than adequately light subject and scene evenly. Clear lamps give more light than the frosted variety.

Par 38 flood lamps, used mainly for outdoor lighting and window displays,



This is the kind of lighting possible using the ColorTran Converter and ordinary Par 38 or household bulbs.

may be employed instead of regular household units. The Par 38 lamps have built-in reflectors.

The Barlight ColorTran Converter lists for \$36.75, while the Junior model costs \$57.50. Both are rated at 900 watts. The Miroflector lists for \$2.85. Natural Lighting Corp., Glendale, Calif., is the manufacturer—M.A.M.



Junior and Barlight models of the ColorTran will handle up to 900 watts.

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ZONE

the CAMERA CLUBS

by MABEL SCACHERI

How do you form your own group if you can't find a camera club to suit your tastes? This is the way one small group did it—how they operate, what they discuss, where they meet.



The other evening I attended a strange sort of camera club. Maybe it wasn't exactly a camera club, but anyway it was a group of camera fans, five of them, banded together to swap ideas, criticize

each other's work, yak about the possibilities of photography, and explore the workings of the editorial mind. The group's title: "Camera 55."

A typical evening

They have been meeting since last October, at 8 o'clock every other Wednesday evening, first at one member's home and then another's. No club rent to pay, no dues, no officers. Their names are Raimondo Borea, William Bosch, Esmond Edwards, Jack Van Zandt and Larry Bigman. The evening I visited them, they were meeting at Borea's home and the host served soft drinks, potato chips and cookies, something to munch on sociably, with no danger that the affair would turn into a gabfest.

In turn, each member spread out on the large conference table the prints or color slides he had produced in the two weeks since their previous session. Bigman led off, with an assortment of shots, some funny, some dreamy or moody, some commentaries on life in our city. He had crept up on a girl reading in Central Park, a rather pretty girl sitting awkwardly on the grass. She was reading a book entitled "The Lover's Return" or some such thing, and her brows were knitted, her face registering dismay or shock. She had slipped off her white shoes, her bare feet were toward the camera and exaggerated in size by that too-close distortion trick.

The first comment was a laugh, so obviously the shot did have humor. Should the white shoes have been cropped off at the edge of the print, or played up more prominently? Should the people strolling along the walk in the background have been included? Or was it better just to show

the low wire railing along the sidewalk? Or did the grass alone identify the site as a public park?

That was the sort of question debated back and forth. Nothing was said about "framing" the shot with a tree on either side, nothing about lines leading in and leading out, no traditional patter on composition, although these young photographers do respect composition as a means to an end. The "end" is emphasis and clarity, not prettiness.

Bigman is working on the general theme of New York in summer. He had another park picture of two sweethearts sitting on the grass, rear view, a band of tree branches at the top, a black band of grass in shadow at the bottom. Should those bands be cropped narrower? Jack Van Zandt said "Crop" and his friends grinned. He is inclined to favor close cropping.

Van Zandt was wearing the fresh laurels of having won the annual picture story contest at New York's Village Camera Club, a modern-minded club of which he, Borea and Bosch are members. His picture story dealt with a group of children attending a lecture on medieval armor and knight-hood-in-flower at the Metropolitan Museum of Art.

This first-prize-winner was told firmly by his friends that his pictures did not tell a story, they were merely a group of related pictures. Three of them showed a pair of adult hands placing a knight's helmet on the head of a small boy. The child's face showed progressive glee. I thought that the "related pictures" would have told more of a story if the photographer had singled out this one boy, showed his reactions to the lecture, and possibly ended with the boy playing in the street with home-made knightly wooden sword and shield. But I didn't say so.

More in the modern vein

Edwards had an amusing picture of a small girl taking a ballet lesson, eyes earnestly fixed on her teacher who was visible only in part as a dark shoulder and ballet skirt. Should the practice bar on the dance studio wall, a bold white horizontal line, have been cropped off? That would also mean cropping off more of the dance instructor. Was the bar distracting, or good as an identifying detail?

Bosch had shot a series on the circus, in color. Nobody worried about whether the color was realistic or accurate.

(Continued on page 180)



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THE CAMERA CLUBS

(Continued from page 118)

Was the color interesting? Did the pictures have freshness? Had the photographer avoided the pitfall of relying too much on the subject matter, which is actually a hackneyed theme even though its elements are bizarre and eye-catching?

Borea displayed, among other prints, a picture of his small son, Roberto, seen only as two big baby eyes peering through a slit in a venetian blind. Accidentally the picture was viewed upside down. At once the placid, round eyes assumed a startled look. Was Roberto seeing a spook? His father got some good-natured ribbing as being a fond parent constantly photographing his child.

He showed me a series he made in 1955 on Christmas shopping. One shot was of two Salvation Army people blowing horns in their band. The set was good enough so he had been given the job by the Salvation Army of doing a picture story on some aspects of their work, feeding the hungry. He is evidently on the way toward professional status.

That is the objective of all five of these young men, although at present they are earning a living in other fields. Borea and Van Zandt have

worked seriously at photography for less than two years, the others for three or four years. Borea, Van Zandt and Edwards are attending a photographic discussion group at New York's Museum of Modern Art.

I have told you about the operation of this unusual camera club for a special reason. The camera club season starts up again in September, and I can hear some of you saying, "So what? I don't want to join any camera club in my town. They're really social circles, and their pictures are too corny. I am interested in serious work in the modern vein."

What you can do

You may be right about your local clubs. Other fans in your community may feel the same. Why not round up a half-dozen of them and form your own club, or photographic group? Of course the members must be congenial, frank but polite in their criticisms, firm enough in their own convictions not to be hurt by criticism but able to use or discard it, flexible enough to learn, to change their minds as experience widens and deepens their perceptions. I am all in favor of this New York group. They will get someplace. They are serious, but not serious as the lumbago. Just serious about making photographs say something.—THE END.

VISION

(Continued from page 55)

actress. Not too long after the pictures were taken, Miss Strasberg began rehearsals for the role of Anne in the Broadway hit *The Diary of Anne Frank*.

When Basch went to Hollywood to do a series of pictures on the stars he ran into one obstacle that prevented immediate communication between photographer and subject on a personal level. Many of the stars for years had been conditioned to the studio-posed shot. To get the kind of shot Basch wanted meant breaking away from the world of stereotyped make-believe into a frame of mind that would permit the glamour of the woman to emerge.

But no one picture, Basch feels, can cover the entire personality range of an actress. While emotional range is important in any successful portrait of a woman, you must remember that there is no dialogue or partner to accent the photograph. Therefore, most portraits lack the emotional highlights of an actual performance.

There are one or two things that help. Basch, until fairly recently has been noted for his studio shots. Once outdoors a tremendous change took place. "I didn't have to worry much about lighting and could concentrate on the personality of the subject." He could stay constantly alert for the unexpected. The result is a certain spontaneous quality

evident in all his outdoor photography.

His shot of Kim Novak on page 54, is much in keeping with his idea of the personal vision of a woman. He saw her as a shy, sensitive, extremely feminine girl, something that comes through well in his photograph of her.

According to Basch, one of the most attractive people to photograph in Hollywood is Elizabeth Taylor. She thinks some photographers are crazy and just has fun working with them. The result is that she is always cooperative and you can get pictures like the one on page 53. The shot was made against the light for a moody, foggy effect.

Many of the pictures taken of Marla English have been the full length, quite obvious type that showed her rather splendid figure. But Basch believed that there was much more than had been shown until now. The picture on page 54, is one of the many that resulted from a day's shooting in which he concentrated almost entirely in bringing out the exquisite beauty of her face.

Basch likes to work with soft, diffused light when possible, feeling it the most flattering to a woman. He prefers not photographing a girl in bright sun unless she's been getting plenty of rest.

One shot made in bright sun was the picture of Jean Simmons on page 52. Actually the light was behind her.

Basch used a Rolleiflex on all the accompanying shots. He hand-holds for all shots at 1/25 or faster.—M. A. MATZKIN

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What's Ahead?

by LLOYD E. VARDEN

How do we see colors? The psychologist attempts to give the answer, but does he?



A little over a year ago Robert W. Burnham, Research Psychologist at Eastman Kodak Company, presented a paper before the Inter-Society Color Council on how we see colors. It was not published until 1956, and

even then it appeared as a mimeographed report to members of the ISCC. Since there is not much likelihood that amateur photographers will see the report, I want to review here some of Mr. Burnham's ideas.

First of all, how we see colors is just one aspect of how we see anything. And how we see anything is only one aspect of how we know anything. Knowledge of the outside world comes to us through our sense organs which are energy receivers, somewhat like a radio or television set. Thus, things in the world about us are energy radiators. The sense organs convert the energy they receive into nerve impulses which are transferred by nerve cables to a sorting device in the brain. The brain sorting mechanism directs the impulses to other parts of the brain or to our muscles and glands.

Now this tracing of the nerve impulses only describes what happens to the energy once it is picked up by the sense organs. How these nerve messages make us aware or conscious of happenings outside the body is still quite a mystery. Our awareness, regardless of the way it is brought about, is called perception, of which color perception is but one phase.

Facts known about color vision

Although color perception, per se, is unexplainable, a wealth of data has been collected about other aspects of color vision. Generally we see color only when our eyes are stimulated by light. But color images may remain after the light is removed because of delayed effects in the human system. We can also recall color impressions by closing the eyes from direct light stimulation and thinking about some vivid color scene previously experienced. When the eyes are closed, a yellowish luminous ring with a dark center can be created by tapping on the side of the eyeball as near to the

back of it as possible. This is called a "phosphene." Weak electric currents applied to one's head cause bluish-white flashes to be seen. Therefore, it seems rather justified to draw a definite connection between energy and vision, whether the energy is in the form of light or is electrical or mechanical.

However, there is far from a one-to-one correspondence between the energy (usually light) and the color perceived. If we state that an object has the same color as some reference sample this will be true for only one size of sample, viewed at one distance and under a given light source. Also, the color of the area surrounding the object or sample influences what we see. And even the commonly accepted opinion that specific wavelengths of light give rise to particular colors is not valid. As Mr. Burnham states it, "... particular wavelengths of light may vary all over the place in color appearance." Yet, under everyday viewing conditions it is true that longer wavelengths are associated with red, the middle wavelengths with yellow and green, and the shorter wavelengths with blue.

Most colors, though, are seen as a result of complex mixtures of different wavelengths of light. The ability of the eye to organize these complex mixtures into a reasonably systematic or predictable scheme has been thought to be due to three distinct color receptor units in the retina, one responsible for blue sensations, one for green, and the third for red sensations. This theory is open to criticism, but we can make use of it here in the same tongue-in-cheek manner as Mr. Burnham. The theory would hold up better if we could liken the three assumed receptors to three stable photocells sensitive to blue, green and red wavelengths, respectively. But the receptors in our eyes are not stable. They are constantly striving to establish a sort of dynamic equilibrium by changing their sensitivities when we look at different colors. As the equilibrium level is approached, our eyes react less to wavelengths of highest energy and most to those having least energy. That is, they are striving to maintain an equal response to all wavelengths. Because of this property of the visual system our world of color remains fairly uniform in spite of the differences in daylight and artificial light by which we see. This is called color constancy.

It is a surprising fact that if the viewing conditions are made perfect for a complete equilibrium state to be

(Continued on page 124)

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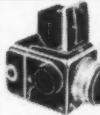
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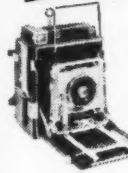
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WHAT'S AHEAD

(Continued from page 122)

reached, the eyes seem to stop reacting to light altogether. For example, if you placed in front of each eye half a ping-pong ball in a lighted room, so you could not focus on anything or see structure or shadows, the room would become very dark within a few minutes as though the lights had been turned off. The process of striving for equilibrium, which is reached only under special conditions, is known as adaptation.

The ever-changing condition of our eyes has much to do with how we see colors. But the nature of the changing process is governed to a large extent by the field of view. This fact is difficult to describe without illustrations, but if you can accept the fact that our eyes constantly change in response as we scan a visual field from one color to another, it becomes rather obvious that the way colors are organized in the field, their spatial relationships and temporal (time) effects are all important. To these factors must be added memory effects and even personal attitudes. As a matter of fact, what you know about an object, or what you expect to see, may have a pronounced bearing on the color perceived. It has been shown, for example, that a piece of green felt cut in the shape of a leaf is judged as much greener than the same green felt cut in the shape of a donkey.

I shall conclude by quoting part of Mr. Burnham's conclusion. "If you are professionally or avocationally interested in the careful use of color, you should take the time to become better acquainted with some of these things which are firmly established, and make use of them in your attempts to create a more colorful and aesthetically appealing environment."—THE END

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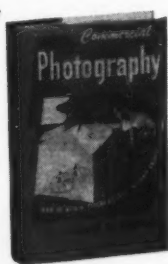


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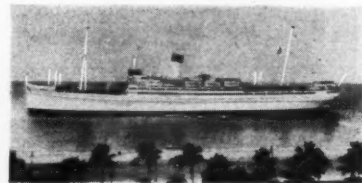


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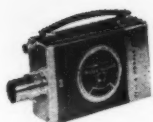
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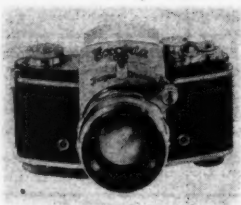
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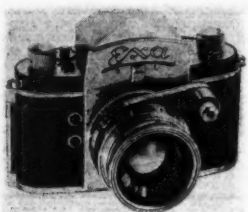
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